

VOLUME 68

OCTOBER, 1921

NUMBER 1

The cover is framed by an ornate, symmetrical border. At the top left, a cherub holds a torch. At the top right, a cherub holds a scroll. On the left side, a cherub is depicted with printing tools like a galleys and a galley. On the right side, a cherub is shown with a printing press and a galley. At the bottom left, a cherub is seated at a printing press. At the bottom right, a cherub is seated at a printing press. The entire border is composed of intricate scrollwork and floral motifs.

THE INLAND PRINTER



THE LEADING
BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

Monotype Trade Plants

The opportunity for thorough efficiency is not denied the printer who has no machines. Available to him is the complete composing-

room service of the Monotype trade plant. The type families that produce the work of the best printers of America can be used in his composition; the material necessary for makeup is in constant supply; and the same machines, the same type matrices, the same facilities that equip the Monotype trade plant are at hand to give him the advantages of the full Non-Distribution System. There is a Monotype trade plant near you, built for service.

Composition, Make-up, and Non-Distribution

Every composing-room operation takes the path of least resistance—greater production with less labor—when the Monotype points

the way. There is sound reason back of this statement. It is the fact that man and machine unite their efforts without backtracking and without interference. The machine supplies the composition and the wide range of needed material—the man welds them into the completed form. Copy never goes a second time to the machine, and distribution no longer takes a toll of one hour in every four of the man's time—each is capable of continuous production.



LANSTON MONOTYPE MACHINE CO.

Creators of Non-Distribution Equipment

PHILADELPHIA

This advertisement is one of a series, and is a part of our campaign of Trade Plant Co-operation

"Butler Paper is Better Paper"

DIRECT ADVERTISING

Plan it as a Continuous Factor in Getting Business

Direct advertising has proved title to its name. Rightly used, it is one of the most direct routes to quick sales. Why not expand its usefulness? Plan *series* of direct pieces, just as other advertising is planned for continuity. Put your direct advertising on a schedule. Insistent repetition adds its share to effectiveness of each successive message. It works your "direct market" to the ultimate dollar.

Those interested in the profitable planning of direct advertising, should attend the

DIRECT MAIL ADVERTISING ASSOCIATION Fourth International Convention *Springfield, Mass., October 25th-26th-27th*

The D. M. A. A. will draw to its convention the men who know direct advertising and how to use it. It will pay you to be there.

Forty-Fold

BROADSIDE ENAMEL BOOK

—is a prominent Butler contribution to direct advertising.

We have in preparation an exhibit demonstrating how a series of direct advertising pieces can be economically planned and printed at one time. A copy will be sent upon request. Write nearest distributor.

DISTRIBUTORS OF BUTLER BRANDS STANDARDIZED PAPER

| | | |
|---|---|--|
| J. W. Butler Paper Company, Chicago | Southwestern Paper Company, Dallas | EXPORT Butler American Paper Company, New York, Chicago, San Francisco |
| Standard Paper Company, Milwaukee | Southwestern Paper Company, Houston | National Paper & Type Company, New York |
| Butler Paper Company Detroit | Sierra Paper Company, Los Angeles | OVERSEAS National Paper & Type Company, Latin America |
| Central Michigan Paper Company, Grand Rapids | Pacific Coast Paper Company, San Francisco | Thomas W. Simmons & Co., Inc., Hong Kong, Shanghai, China |
| Mississippi Valley Paper Company, St. Louis | Mutual Paper Company, Seattle | Patten Company, Ltd., Honolulu, T. H. |
| Missouri-Interstate Paper Company, Kansas City | Endicott Paper Company, Portland | |

BUTLER PAPER CORPORATIONS

New York • Chicago • San Francisco

TICONDEROGA PULP & PAPER CO.

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH



MUSIC
EGGSHELL
SCHOOL TEXT
ANTIQUE LAID

Quality
Uniformity

SALES OFFICE, 522 FIFTH AVENUE, NEW YORK CITY, N. Y.

Announcing Daybreak Cover

A new addition to our attractive
and practical lines of Cover Papers.

Write for samples and quotations.

Parker, Thomas & Tucker Paper Co.

535-539 S. Franklin Street, Chicago

Telephone Wabash 2630

HOYT

Superior Type Metals

Users of the Linotype in all sections report that HOYT Faultless Linotype Metal has no superior. You, too, will find HOYT metals best suited for all your type needs.

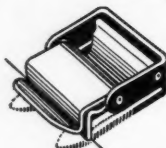
We Also Make
Hoyt N. P. Stereotype Metal
Hoyt Combination Linotype and
Stereotype Metal
Hoyt AX Monotype Metal
Hoyt Standard Electrotype Metal

Put your difficult type problems up to us for solution

HOYT METAL CO. 114 Boatmen's Bank Bldg.
ST. LOUIS U. S. A.

Strait's Patent Lever Feed Guide

The Logical Successor to the Quad



\$27.00..... per Gross
14.00..... per 1/2 Gross
2.50..... per Dozen
1.35..... per 1/2 Dozen
0.75..... per Set (3)

Pull lever back to open gauge-head, insert points in draw-sheet about 1/4 inch from feed line, move to desired position and push lever down—that's all. It is readily seen how quickly a shift can be made.

Order from your dealer or the
manufacturer

H. H. STRAIT, Overland, Mo.

The INLAND PRINTER

Vol. 68, No. 1

HARRY HILLMAN, Editor

October, 1921

Published Monthly by

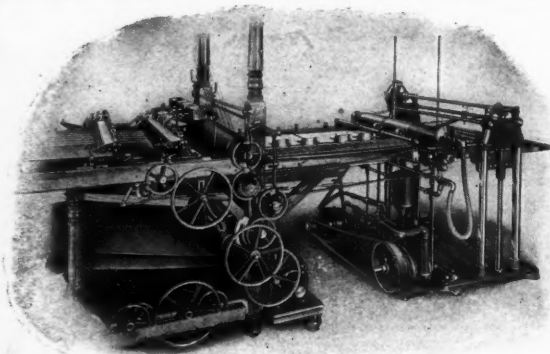
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



HICKOK Automatic Paper Feeder

When you purchase a Hickok Feeder you derive much more profit than we do. We get our profit from a machine, while your profit extends over a long term of years. Before buying a feeder, look over all makes carefully—you will then decide on a HICKOK.

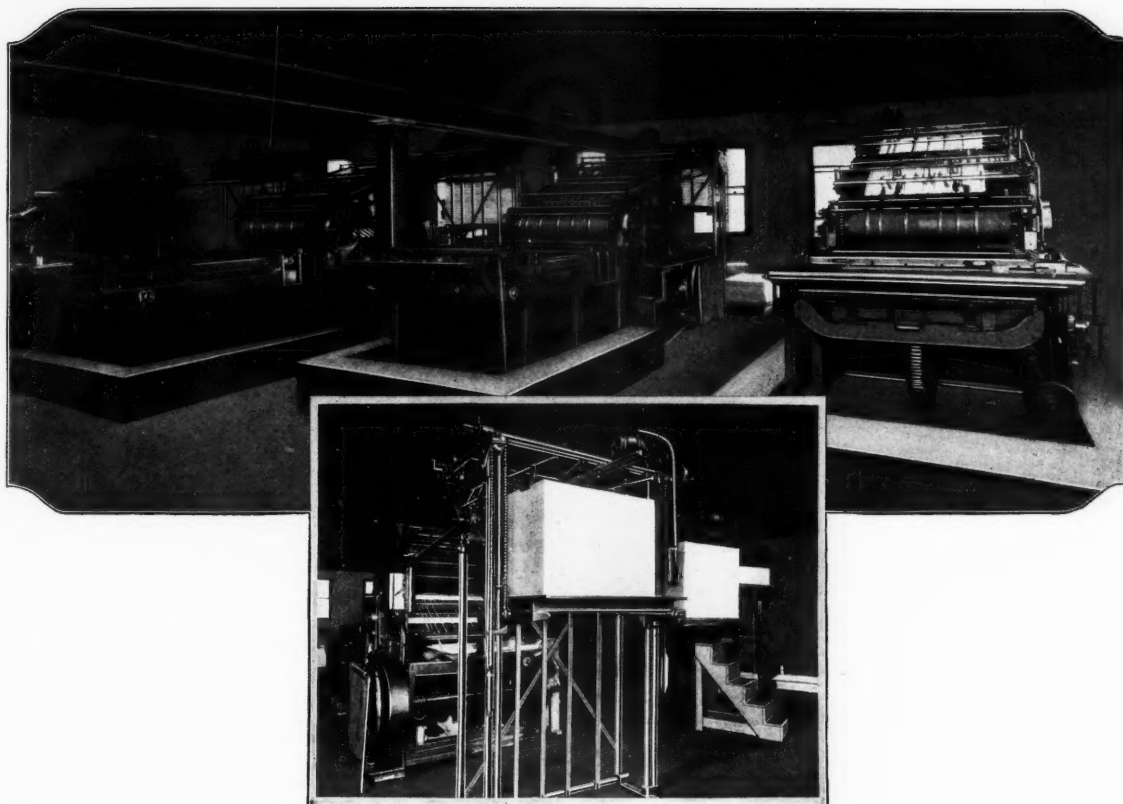
Write for prices and circular of names and letters
of satisfied users.

THE W. O. HICKOK MFG. CO.

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery



Four Hoe Stone Presses Equipped With Dexter Combing Pile Feeders

"In December, 1919, your Company attached the first Combing Pile Feeder to one of our No. 3½ L. Hoe Stone presses. Our complete satisfaction with this purchase is best evidenced by our order for three additional feeders, all of which are now running successfully in our plant.

"We may say that in addition to the direct saving in labor which we have made through the use of these feeders, the most important gain to us has been the actual increase in production compared with hand feeding.

"The service rendered by your company in the prompt and efficient erecting of these machines, and in the instruction of our pressmen in their use, is highly appreciated by us."

JOHN WORLEY COMPANY, Boston.

The installation of these feeders did not increase the speed of the Worley presses, but it increased the production on all four of them by at least 25% and saved the labor of hand feeders.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO

PHILADELPHIA

BOSTON

DALLAS

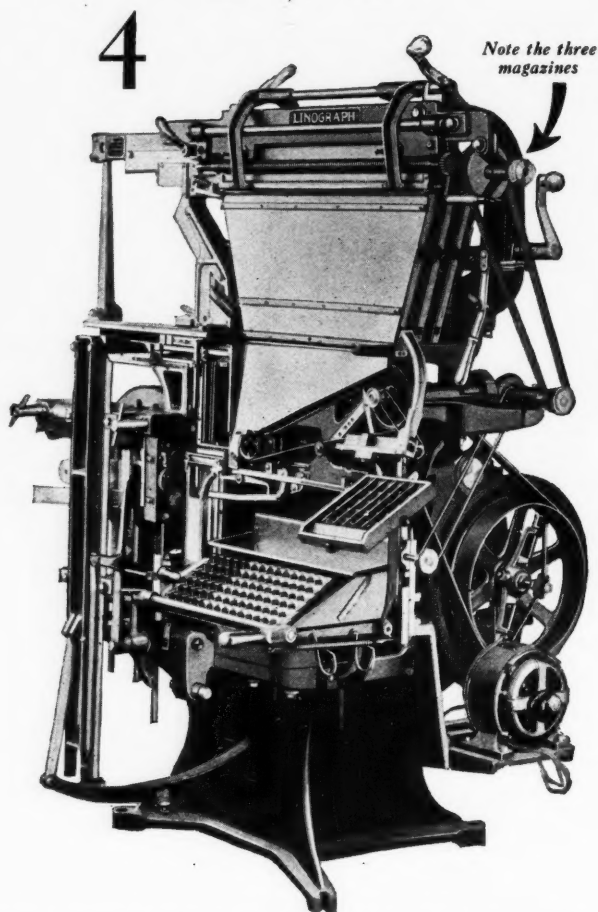
ATLANTA

SAN FRANCISCO

CLEVELAND

Advantages of the Linograph

The NEW MODEL 3



The Model 3 LINOGRAPH marks a decided advance in typesetting machines, because it places three magazines, containing three complete matrix fonts, at the operator's command. The simple movement of a lever enables the operator to change from one magazine to another in two seconds. It requires no strength, no skill; anybody can make the change.

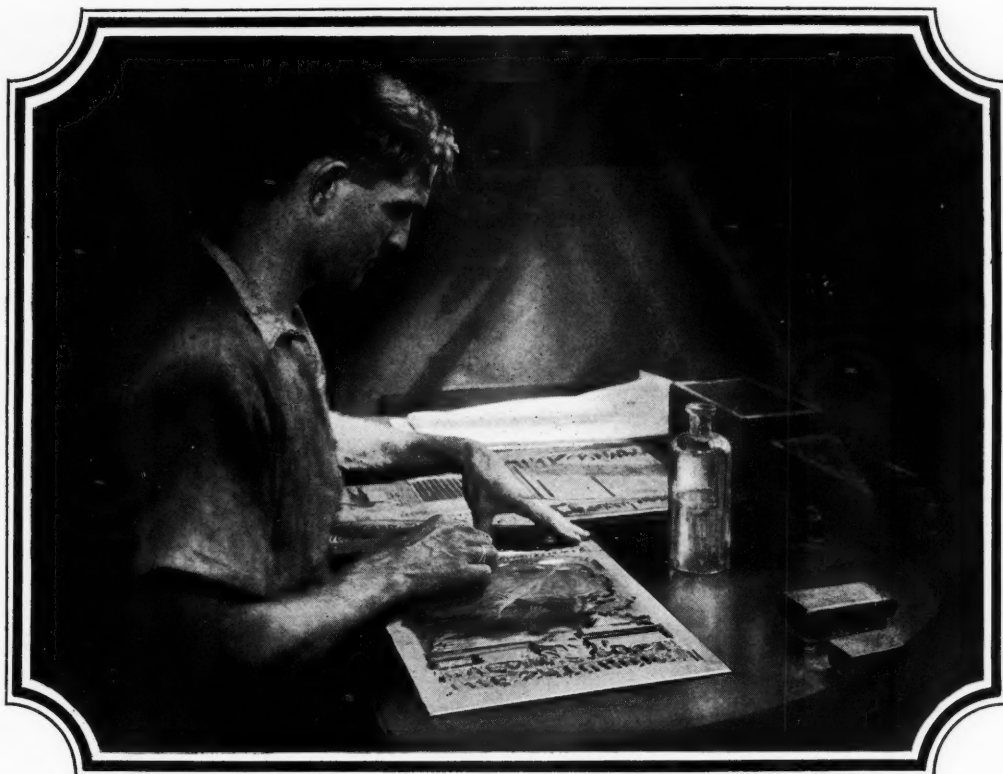
Any one or all of these three magazines may be removed and replaced by another—there is no limit—and these changes do not require an expert machinist and require no tools.

Model 3 LINOGRAPH increases the scope of usefulness without adding mechanical complications. It is a great improvement in composing room efficiency.

Write for detailed description.

THE LINOGRAPH COMPANY
DAVENPORT, IOWA

AGAIN—The Linograph Way is the Easiest Way



Royal Workman Cleaning an Original Before Moulding

ROYAL *Lead Moulding "Close-Ups"*

Here is a "close-up" of one of the precautions we take against little things which might interfere with the perfection of our lead moulds.

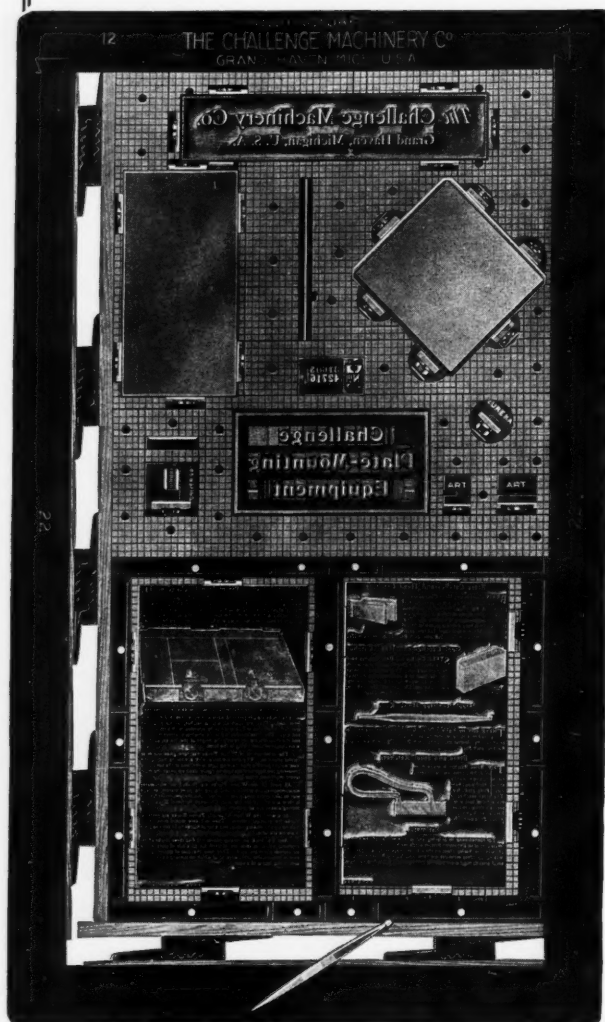
We *clean* every original engraving before it goes to the lead-moulding press. Our first objective is an exact replica of the *relief* of the original. Therefore, there must not be a particle of dirt in the interstices between the dots, and the printing surface must be spotlessly clean.

Our second objective is to enhance the value of that surface to the printer by giving him the inimitable Royal nickel-steel surface which works better with ink than a copper surface and wears immeasurably longer. Send us some color-plates and let us show you.

Royal Electrotpe Company
Philadelphia

Challenge Plate-Mounting Equipment

THE perfect adaptability of sectional blocks and register hooks to every sort of flat bed printing; the absolute permanency of plate position; the quick registering of plates; the extremely narrow margins; the possibility of placing a hook wherever needed; the absence of trenches beneath the plates, which weaken them and make interlaying impracticable; the convenience of pica line calculation for imposing the plates in perfect alignment; the unlimited interchangeability of blocks, so that pages, lines or lone figures in type may be inserted in any portion of the form and locked as securely as if an all-type form; the adaptability to any size plate set at any angle desired, and instantly registered; the perfect lock-up of blocks; their flat bearing on the press bed; their unchangeableness; their impression resiliency and the clearness of print it yields; the artist-proof impression that may be obtained by proper overlaying and underlaying and the light wear on plates, make the Challenge Sectional Blocks and Register Hooks answer fully every requirement of the most exacting printer.



Upper half of form illustrated demonstrates the "Expansion System" for register work, using 6x6 and 4x6 Art, and 8x8 Eureka Swivel Hooks. Blocks 8x8 ems or smaller are used. Note the use of type, numbering machine and scoring rule in this sectional block form.

Lower left page demonstrates the "Economical System," also for register work, using Art Hooks and largest possible sections to make up the page. Challenge Labor-Saving Iron Furniture is used for the gutters and head margin.

Lower right page demonstrates the "Simplex System," for one color work, using Simplex-Universal Hooks and steel side and head catches. The form is locked up in a McGreal Combination Chase, the great time and money saver. Challenge Quoins are used for the lock-up.

Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do Book and Magazine Work, Catalogs, Booklets, Fine Color and Register Work, Labels, Folding Box Cartons, or other specialty printing.

Our illustrated Free Booklet, entitled:
"Challenge Plate-Mounting Equipment"
 explains, in detail, the following:

The "Expansion" Plate-Mounting System
 For Register and Book Work

The "Simplex" Block System
 For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
 For Catalog and One-Color Work

Challenge Four-Section Register Blocks
 With Built-in Art Register Hooks

Challenge Electrotypes and Stereotype Blocks
 The Popular and Best One-Piece Block

Challenge Cast Iron Newspaper Bases
 Made in all standard Column Sizes

Challenge Cast Iron Stereotype Bases
 In Labor-Saving Fonts

Special Blocks for Special Uses Made to Order

Also send for our Free Vest Pocket Catalog "Challenge Creations," explaining many other good things for Printers

The Challenge Machinery Co. Grand Haven, Mich.
 CHICAGO NEW YORK

Your "Service Station" on Folding Problems

YOU'RE getting real profits, of course, from your Cleveland folding machines on routine work going thru your plant. That's because of Cleveland's simplicity, easy adjustability, speed, and freedom from troubles and breakdowns.

But when jobs that are out of the ordinary turn up, you may need advice from headquarters on the unusual folding problems they present. Cleveland's, the most versatile folding machines made, will fold an extraordinary job as well as they do routine jobs.

We want you to let us "pinch hit" when a difficult folding problem arises. Our service department is always at your command, and can save you time, trouble—and money.

Some of the largest plants in the country frequently ask us to plan the folding on

their biggest jobs. We're glad to serve you in the same way—at any time, on any job.

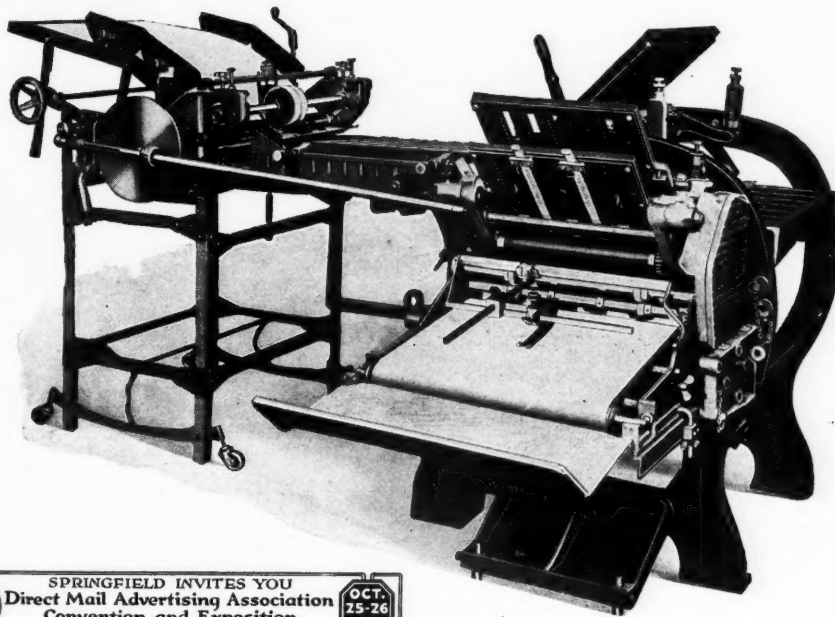
If your equipment doesn't include a Cleveland folding machine, you are losing time and profits on jobs that require folding. Let us tell you about Cleveland's—now!

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
CLEVELAND

NEW YORK: Aeolian Bldg. CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse
SAN FRANCISCO: 824 Balfour Building

Cleveland folding machines make any fold produced by any other folding machine, and 146 distinctive folds that cannot be made on all other folding devices combined.



SPRINGFIELD INVITES YOU
Direct Mail Advertising Association
Convention and Exposition
Springfield, Massachusetts
OCT. 25-26
27



The man on your cutter appreciates a good knife—

Ask any man on your cutters what he thinks of a DOWD Knife—he'll sell you on them every time.

Because the man that has had a DOWD Knife as a working companion has found it a demon for work—fast work and accurate.

The most careful buyers are standardizing on DOWD Knives because they are so dependable.

*Ask DOWD of Beloit
—profit by our
experience.*

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.

The Mill Price List



Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
INDIA

Pinnacle Extra-strong
Embossing Enamel
WHITE INDIA

Westvaco Ideal Litho.
COATED ONE SIDE

Westvaco Super
Westvaco M.F.

Westvaco Eggs

Westvaco Tex
WHITE GRAY INDIA BROWN BLUE

Westvaco Co
WHITE GRAY INDIA BROWN BLUE

Minerco Bo
WHITE PINK BLUE CANARY

Origina Writi
CANARY

When you specify a Westvaco Brand you have selected a paper made by a company that cuts their own timber, makes their own pulp and operates 23 paper machines. Our daily output is the world's largest in book papers.



See reverse side
of this insert for
the National List
of the *Westvaco*
Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Baltimore

Bradley-Reese Company

Birmingham

Graham Paper Company

Boston

The Arnold-Roberts Co.

Chicago

West Virginia Pulp & Paper Co.

Cincinnati

The Chatfield & Woods Co.

Cleveland

The Union Paper & Twine Co.

Dallas

Graham Paper Company

Des Moines

Carpenter Paper Co.

Detroit

The Union Paper & Twine Co.

El Paso

Graham Paper Company

Houston

Graham Paper Company

Kansas City

Graham Paper Company

Milwaukee

E. A. Bouer Company

Minneapolis

Graham Paper Company

Nashville

Graham Paper Company

New Haven

The Arnold-Roberts Co.

New Orleans

Graham Paper Company

New York

West Virginia Pulp & Paper Co.

Norfolk, Va.

Richmond Paper Co., Inc.

Omaha

Carpenter Paper Co.

Philadelphia

Lindsay Bros., Incorporated

Pittsburgh

The Chatfield & Woods Co.

Providence

The Arnold-Roberts Co.

Richmond, Va.

Richmond Paper Co., Inc.

St. Louis

Graham Paper Company

St. Paul

Graham Paper Company

Washington, D. C.

R. P. Andrews Paper Co.

York, Pa.

R. P. Andrews Paper Co.

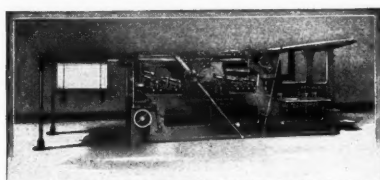
One of the Greatest Producers among American Pressmen Made This Statement:

"If I were designing a cylinder press for maximum production, I would

- [1] Give it a "printed-side-up" delivery that required no adjustments for various sizes or weights of stock; and devise some method to avoid slip-sheeting.
- [2] Equip it with "one size" interchangeable rollers and a mechanical device that would throw all rollers into and out of action with a single motion.
- [3] Build for it a feed board on which atmospheric changes and weight of the stock would have no effect.

Overlooking the time wasted in adjustments on these points alone is costing commercial printers thousands of dollars a year—a loss in profits no other manufacturer on earth would stand for."

Every requisite for "Maximum Production" as above stated
is built into the Universal Equipment Babcock



"Our Best Advertisements are not Printed—They Print"

The BABCOCK PRINTING PRESS MANUFACTURING CO.

Main Office and Factory: New London, Conn.

New York Office: 38 Park Row

Barnhart Bros. & Spindler, *General Western Agents*
Chicago, St. Louis, Dallas, Kansas City, Omaha, St.
Paul, Seattle

Miller & Richard, *General Agents for Canada*
Toronto, Ontario and Winnipeg, Manitoba

John Haddon & Company, *Agents, London, England*

Gordon & Gotch, *General Agents for Australia*

The American Trading Company, *Agents for China*
25 Broad Street, New York City

National Paper & Type Company, *General Agents for*
Mexico, Central America and South America.

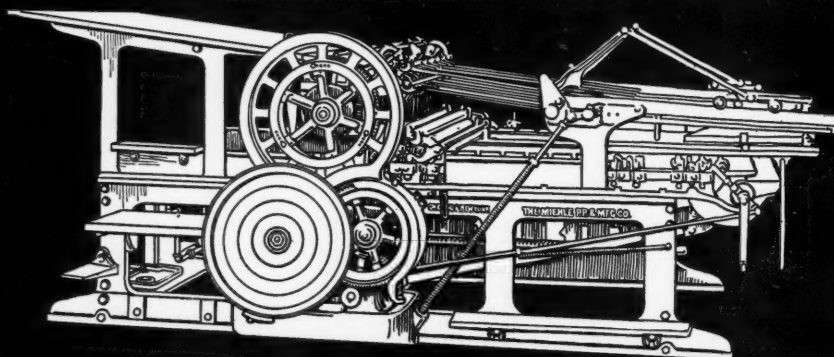
Lettergieterij "Amsterdam" *General Agents for Holland,*
Belgium and the Dutch Possessions.

Hensen & Skotvedt, *General Agent for Norway*

Karl M. Gronberg, *Agent for Sweden*

F. L. Bie, *Agent for Denmark*

The Miehle



Investment Quality

THE important quality of any investment is permanency, both of income and principal.

In some cases, owing to especially favorable circumstances, perfectly sound investments yield an unusually large revenue.

This is the case of the Miehle: test it by comparing Miehle re-sale prices with original costs.

There is no quality of speculation in the purchase of a Miehle.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL., 1218 Monahan Block

NEW YORK, N. Y., 2340 Woodworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., Stephen Girard Bldg.

DALLAS, TEX., 611 Deere Bldg.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co. Ltd., Toronto, Can.

BOSTON, MASS., 156 Federal St.

SAN FRANCISCO, CAL., 693 Mission St.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Neutralize with Heat!

*Increase your Pressroom Product
and throw away the Slip Sheets*

Heat is the natural medium for correcting static electric troubles in printing. All offset nuisances, bad piling, sticking of sheets, smutting, and waiting for ink to dry—all these disappear with correct application of sufficient heat. "Demagnetizing" is an erroneous term for what happens;

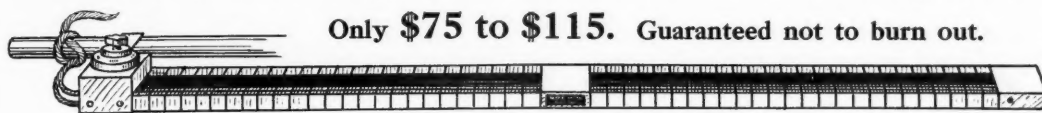
heat deionizes the freshly printed paper, and restores it instantly to a normal condition, as well as hastens the ink-drying. By producing a dry surface film on the freshly laid ink, and continuing the drying after the sheets are in the delivery pile, the perfection of result is obtained.

? Why pay \$250 for a contrivance using 12,000 volts of dangerous electric current, to neutralize the sheets, when for \$75 to \$115 you can buy Utility Electric Heaters that do everything the neutralizers do, and in addition quickdry the ink ?

With the Electric Heater there is no fire danger, and no fumes to dope the pressmen and feeders.

The Utility Electric Heater

is the machine every good printer must eventually buy. Why not write now for descriptive circular? Give a list of your presses and your needs, and you will receive an estimate of what will best meet your problem.



Only \$75 to \$115. Guaranteed not to burn out.

Three Great Printing Plants Endorse Utility Heaters

Collier's says: (With) "Your heater can run press at a higher speed, and the sheets can be handled at least two hours earlier in the bindery."

Zeese-Wilkinson Co. say: "Utility Heaters are an economy not an expense."

Charles Francis Press says: "Your Electric Heater we believe to be far superior to the gas heaters."

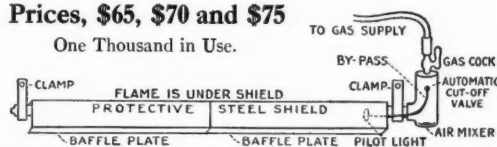
Utility Safety Gas Heaters

The Heater with the Protective Shield for Carriage Delivery Cylinders

Protects paper in two ways against burning, and heats both sides of the sheet. Used in every large city of the U. S., and exported to Canada and Europe.

Prices, \$65, \$70 and \$75

One Thousand in Use.



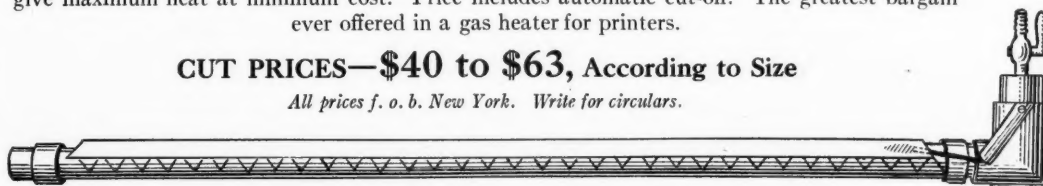
Kelly Heaters. \$35 and \$40
Job Press Heaters. \$25

Utility Open-Flame Gas Heaters

give maximum heat at minimum cost. Price includes automatic cut-off. The greatest bargain ever offered in a gas heater for printers.

CUT PRICES—\$40 to \$63, According to Size

All prices f. o. b. New York. Write for circulars.



UTILITY HEATER CO., Inc.

Charles H. Cochrane, Pres.

239 CENTRE ST., NEW YORK

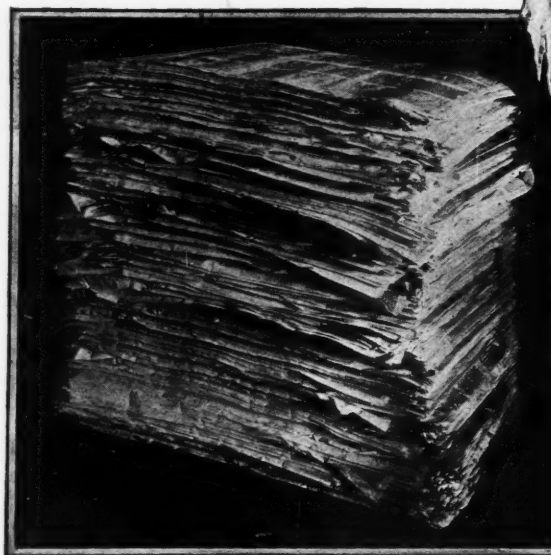
Phone Canal 2989

Chicago Representative, George R. Smith, 742 Webster Bldg.; Boston, Philip Ruxton, Inc.; Philadelphia, R. W. Hartnett Co.; Toronto, Can., Westman & Baker; London, England, Canadian-American Machinery Co.

Every Printer Knows



what makes presses deliver
paper like this—

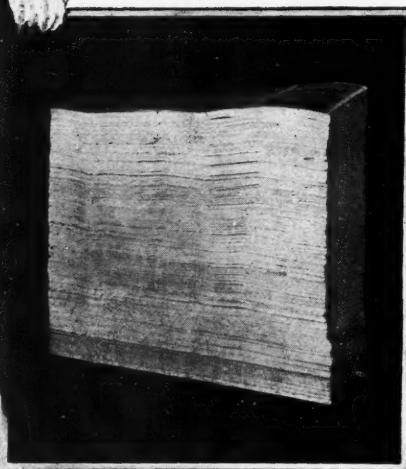


Cold weather means the heart-breaking troubles caused by static electricity. We guarantee 100% relief with the Chapman Electric Neutralizer.



The Chapman Electric Neutralizer

makes presses
deliver paper
like this—



The only known means
by which static electricity
is entirely eliminated,
regardless of climate,
season or temperature.

*More than 7,000 presses equipped. Let us
give you the names of some of the users.*

UNITED PRINTING MACHINERY COMPANY

BOSTON

NEW YORK

CHICAGO

Cut your Costs in half



THE MILLER SAW-TRIMMER is a high-speed, quick-acting, light-running *precision machine* with which your men can handle the most intricate mortising, broaching, routing, drilling, jig-sawing and mitering, as well as the simplest sawing and trimming jobs, in *half the time* they are now devoting to this work with make-shift cutting tools.

The MILLER is, above all else, a printer's precision standardizing machine. It has been designed and constructed exclusively for the printer—for you and your work. It is in every way fitted to eliminate the daily loss of time and money caused by inaccuracy and lack of standardization.

No matter how large or small your scope of operations, there is a MILLER SAW-TRIMMER designed to meet your particular requirements—a machine that will pay for itself in a short time if you will balance its earnings against its price.

Write today for a copy of the new Miller Saw-Trimmer Catalog—a comprehensive treatise on composing room standardization that will guide you to extra profits.

MILLER SAW-TRIMMER Co.

PITTSBURGH, U. S. A.

BRANCHES:

ATLANTA BOSTON CHICAGO DALLAS NEW YORK PHILADELPHIA SAN FRANCISCO



Stains wash right off—

HERE is a binding material which keeps books good looking.

The stains of grease, dirt or ink which permanently mar the most carefully preserved volumes will never injure a book bound in Fabrikoid, for all these stains wash right off.

Furthermore, Fabrikoid is scuff-proof, will not fade, and is thoroughly distinctive. It comes in a score of colors and grains. It takes stamping and embossing beautifully.

For commercial books and catalogs Fabrikoid is ideal. It costs a few cents more per volume than ordinary binding materials, but it adds dollars in quality. It is the sort of binding that makes a book impressive.

Complete details and samples will be mailed upon request.

E. I. du Pont de Nemours & Co., Inc.

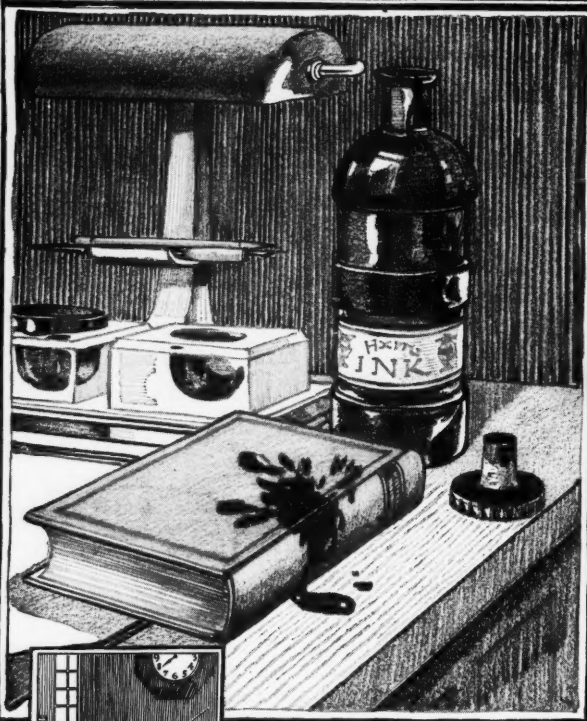
Sales Dept.: Fabrikoid Division

Wilmington, Delaware

Branch Offices:

| | |
|-------------------------------|---------------------|
| Harvey Building . . . | Boston, Mass. |
| McCormick Building . . . | Chicago, Ill. |
| Gugle Building . . . | Columbus, Ohio |
| Dime Bank Building . . . | Detroit, Mich. |
| Merchants Bank Building . . . | Indianapolis, Ind. |
| 21 East 40th Street . . . | New York City |
| Chronicle Building . . . | San Francisco, Cal. |

Plant: Newburgh, N. Y.



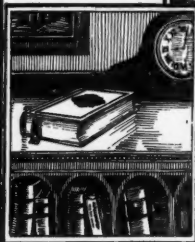
Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding



Accidental scuff and scratches have no effect on Fabrikoid.

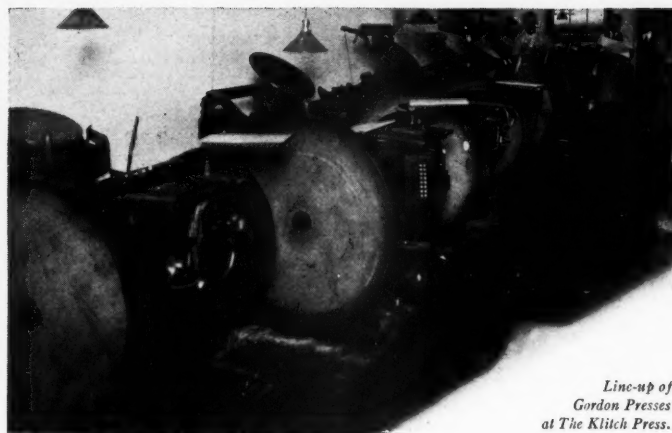


Fabrikoid is made in all desirable colors and never fades



Rich, distinctive effects are obtained with Fabrikoid bindings.

FABRIKOID



*Line-up of
Gordon Presses
at The Klitch Press.*

The Klitch Press

NEW YORK, N. Y.

FOR two years, now, this line-up of Gordons has been a reliable money-making team. The Klitch Press executives say they are fully satisfied that the profit producing abilities of the entire battery will continue for years more.

This installation of hand and automatically fed Chandler & Price presses is representative of plants the country over. The number of units per battery varies in different shops—but the characteristic “lowest-cost-per-hour-of-operating-time” of Gordons is always the same wherever the presses are located.

Write for booklet “The Profit in Printing.”

Chandler & Price

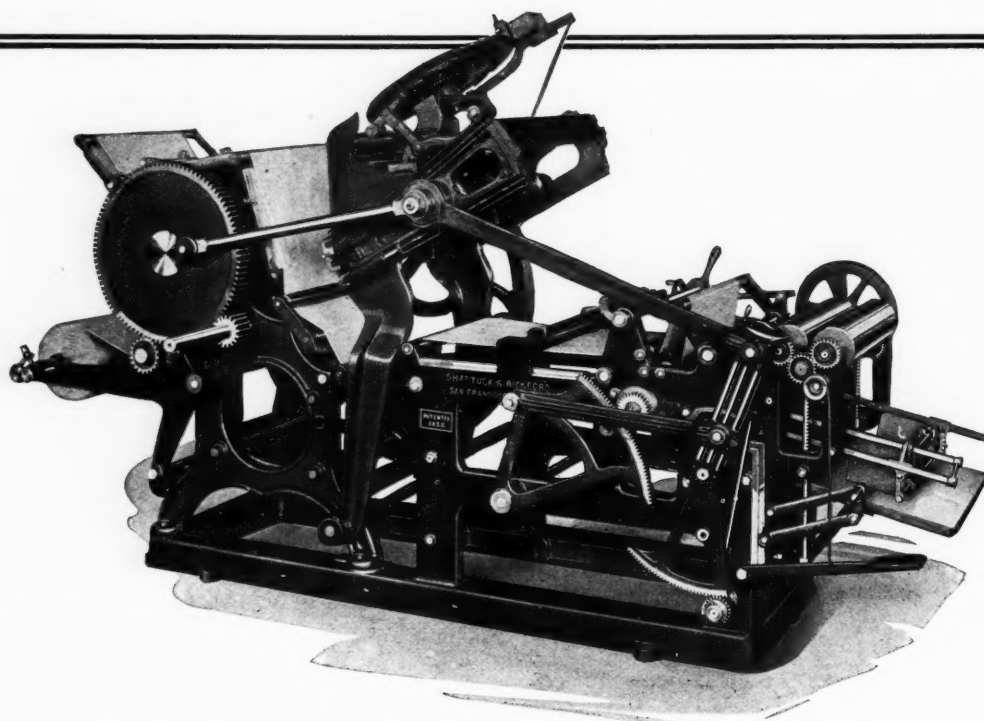
Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

Plan to attend the D. M. A. A. Convention at Springfield, Mass., October 25-28.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Print From the Roll

It gives greater output at lower cost of operation. Hitherto the advantages of roll feeding have been possible only with complicated and expensive rotary presses which could not be operated profitably in smaller shops.

The Shattuck and Bickford Roll Feeder

Puts the Job Pressroom on a rotary basis in output, yet maintains the simplicity and low cost of operation of a Gordon Press

FEEDER Feeds to a register any size of sheet from 3x3 to 13x17, any thickness from tissue to two-ply cardboard at a speed of 2200 to 3000 per hour actual output.

AUTOMATIC PUNCH Will punch any shape of hole in any position on the sheet, and as many punches can be placed on the sheet as are desired.

PERFORATOR Perforates lengthwise of the web with a rotary perforation; can be placed one inch apart.

SLITTERS Can be set to slit as close as one inch and enable a machine to do the finished cutting on jobs printing two or more on. Slit the web where a portion of it is desired to be rewound and a portion cut into sheets.

REWINDER Is the latest type of surface rewinder and capable of winding several rolls side by side without interference, and may be used either for winding an unprinted portion of a paper into a roll for subsequent use or for winding up printing required in rolls.

SHEETING KNIFE Is self-sharpening, cuts sheets square and makes a perfect edge.

JOGGER Is so constructed that it will jog on any part of the board, and is capable of holding about 750 sheets, 16-pound paper, and has a receding board which enables the job to be removed from underneath the jogger without disturbing the delivery.

DELIVERY DATE Shipment can be made 30 days from date of receipt of order.

SHATTUCK & BICKFORD, INC.

345-355 BATTERY STREET (AT CLAY) SAN FRANCISCO

Sole Selling Agents

George R. Swart & Co., Inc., Printing Crafts Bldg., Eighth Ave. and 34th Street, New York City

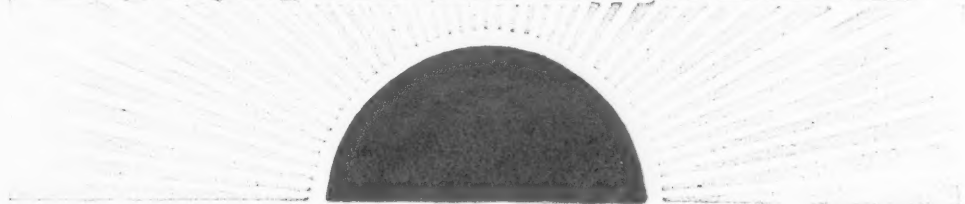
Harnet, Weatherly, Hoffert, Inc., 608 S. Dearborn Street, Chicago, Ill.

Printers Supply Co., 306-308 S. Sixth Street, Minneapolis, Minnesota

Los Angeles Branch: 347 So. Wall St.

Seattle Branch: 2006 Western Ave.

SUNSET RED



The Ink for Progressive Printers

Works well on coated and bond papers. No higher in price—but highest in quality.

100 lb. lots, \$1.20 per lb.

25 lb. lots, \$1.40 per lb.

50 lb. lots, \$1.30 per lb.

10 lb. lots, \$1.50 per lb.

Manufactured by

EDWARD ENGELMANN, Incorporated

Manufacturers of Printing and Litho Inks

Phone Canal 1183

347 WEST BROADWAY, NEW YORK

Performance Counts

After all is said and done, the best argument the gummed paper manufacturer can advance for your patronage is the record of his product.

On Such a Basis

“Ideal Guaranteed Flat Gummed Papers”

Have and Will Always Compete.

Our papers work with the same ease and dispatch as ungummed. *“Ask those who use them.”*



IDEAL COATED PAPER COMPANY

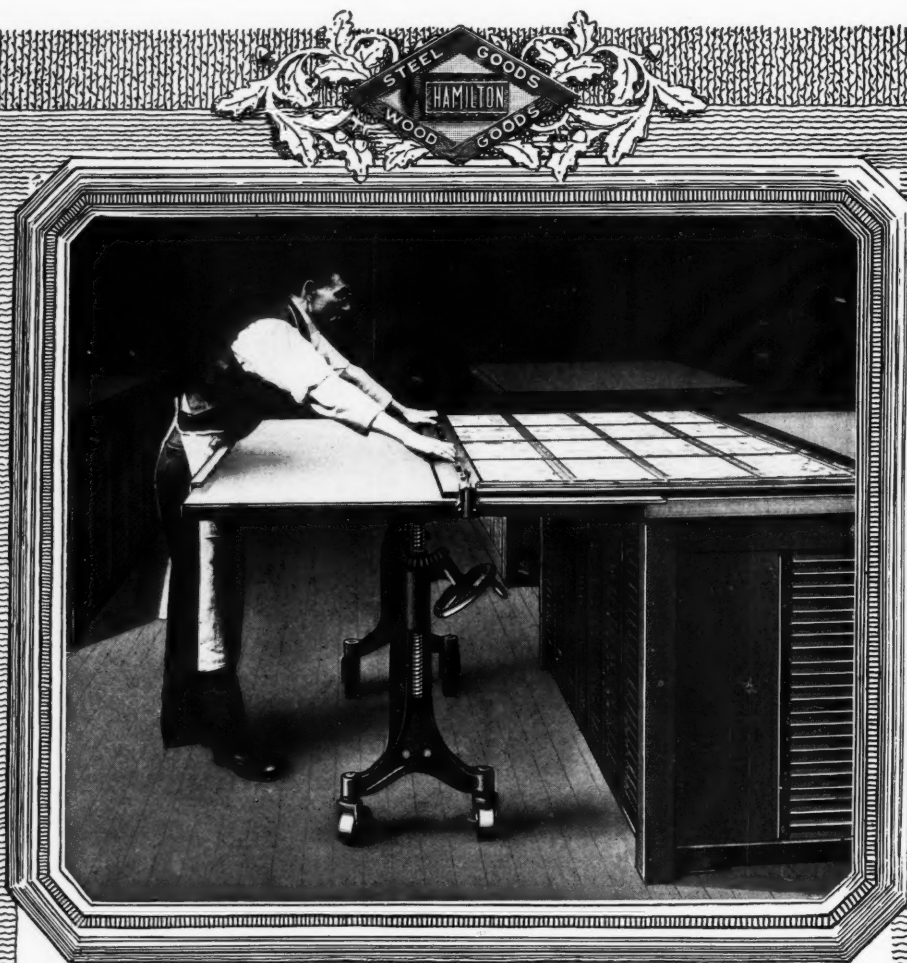
Main Office: Brookfield, Mass.

Mills: Brookfield, Mass., Chicago, Ill.

New York Office
150 Nassau Street

Chicago Office
1858-9 Transportation Building

Cincinnati Office
600 Provident Bank Building



EASY—SAFE—RAPID

This adjustable Form Truck is the best available device for transferring large forms from the stone to press, and *vice versa*. It not only effects a saving of time and labor, but practically insures against any damage to forms. It supersedes the old make-shift schemes as an efficiency factor. The heaviest forms are easily handled, and the loading, transferring and unloading can be performed in a very narrow space. It is an indispensable tool.

Illustration shows Form Truck No. 809; steel tops made in nine standard sizes. Write for details and prices.

The Hamilton Manufacturing Company

Eastern House: Rahway, N. J.

Two Rivers, Wisconsin

FOR SALE BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

Here's Another Way to Make a Little Extra Profit

Some users of Reducol are perhaps not aware of the fact that this reliable ink corrective may be profitably used in making a tint base. It is thus used by many of the large printing houses, especially those which have a great volume of color work.

The Reducol tint base has several advantages over the ready-prepared article. It is easy and simple to prepare, and can be made up fresh for each job. This not only does away with keeping a supply of tint base in stock, where it hardens and gets tacky, but also results in better working qualities.

We guarantee the tint base that is prepared from Reducol

to cover without picking or mottling. Furthermore, when freshly prepared in this way, the tint base can be adjusted exactly to the requirements of each job as to strength and drying qualities. Color samples and changes can be made up and submitted to the customer in a few minutes.

As to economy, the advantage is all on the side of the Reducol tint base, both as to cost of materials and of handling.

Any pressman can prepare the Reducol tint base quickly and easily. The simple formulae will be found in our booklet, "Cutting Costs in the Pressroom."

*If you can't find your copy, we shall be glad to send
one, and to give you any special information you wish*

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-10, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City

608 S. Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland

Canadian Agents: Manton Bros.
Toronto, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1

THE MISSING LINK DISCOVERED

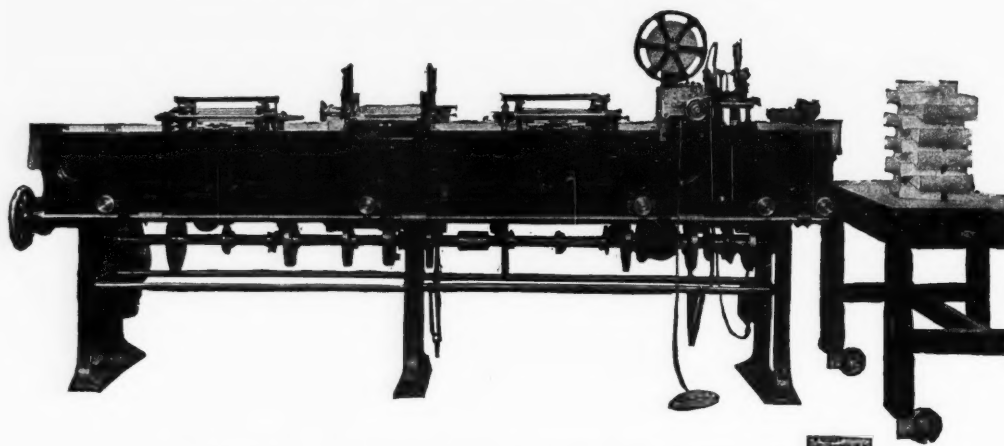
The Cloth Bound Bindery for many years has realized the imperative necessity for automatic machinery to handle the book after it leaves the Rounder and Backer.

The operation of putting the glue, crash and paper on the book is the only purely hand operation in the making of a cloth bound book.

The T. W. & C. B. SHERIDAN COMPANY appreciating this, as the recognized leaders in the field of improved Book Binding Machinery, are now ready to supply the MISSING LINK.

THE AUTOMATIC BOOK LINING MACHINE will take a book direct from the Rounder and Backer, automatically glue crash, glue and paper the back, still retaining the form given by the Backer.

NO OPERATOR BEING NECESSARY



NOT AN EXPERIMENT BUT A DEMONSTRATED SUCCESS

Write for particulars.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Gardens
LONDON E. C. No. 1, ENGLAND

DO IT THE RIGHT WAY—*By POWER*
THE NEW SEYBOLD
32-INCH FULL AUTOMATIC CUTTER

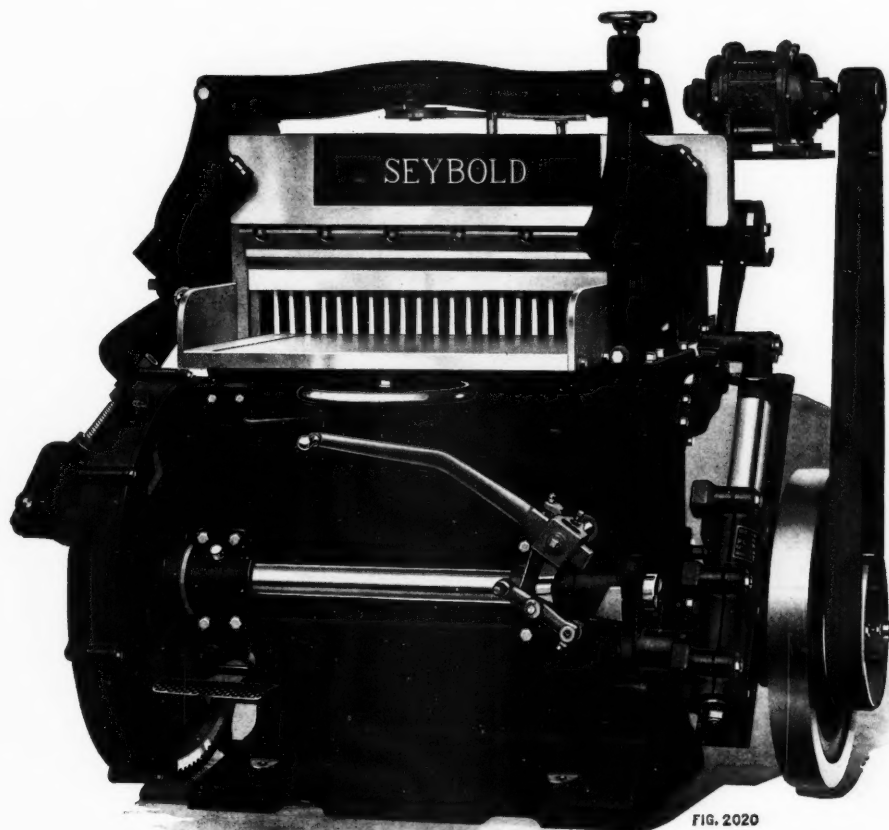


FIG. 2020

You Can Not Afford Not to Buy It

Do not waste time and wages operating hand-clamp or hand-power cutters.
Write for Circular 2020

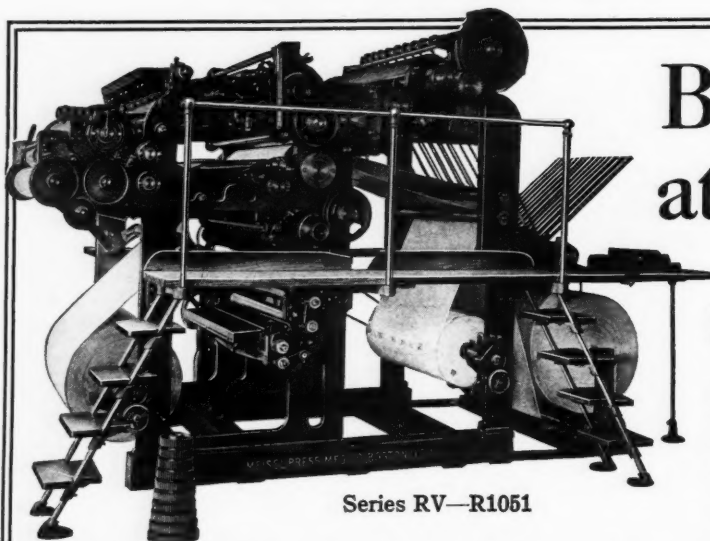
THE SEYBOLD MACHINE COMPANY

Main Office and Factory

DAYTON, OHIO, U. S. A.

Agencies

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON BUENOS AIRES STOCKHOLM



Series RV—R1051

This **Adjustable Rotary Multi-Color Perfecting Press** is well adapted for printing magazines, catalogues, periodicals, time tables, telegraph blanks, circulars, etc., printed on one or both sides. Grades of paper from tissue to light cardboard can be run.

High grade halftone work can be produced at the rate of 4,000 to 8,000 sheets per hour continuous run. Speed depends on grade of paper used and quality of printing desired.

Big Output at Low Cost

*for the printer who prints
from the roll with a*

MEISEL PRESS

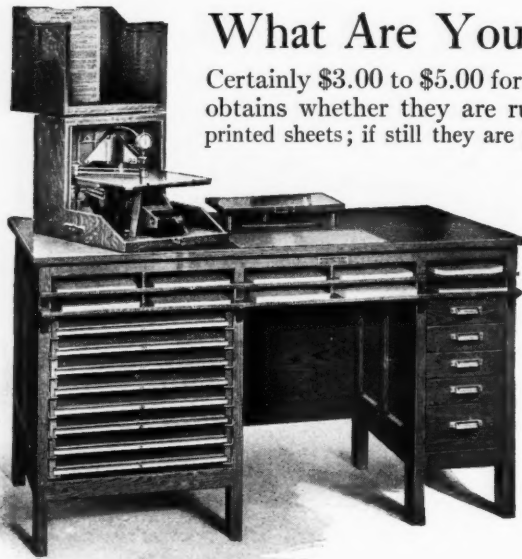
Big Jobs, profitable jobs, which are produced at a relatively lower cost than small odd jobs, are now being printed from the roll in progressive print shops equipped with Meisel (roll-fed) Presses. The printer who has ordinary equipment cannot compete on such jobs with the Meisel equipped plant.

Prints one color underside and one color top side of web. Sixty-six different lengths of sheets are obtained by our simple but effective system of gearing. To change from one length of sheet to another takes but a few minutes. This press is furnished with either shear or serrated cut.

Write about your requirements in specialty printing. We can show you the most economical way of meeting them.

MEISEL PRESS MANUFACTURING CO.

944-948 DORCHESTER AVENUE, BOSTON, MASS.



What Are Your Cylinders Worth Per Hour?

Certainly \$3.00 to \$5.00 for one color flat beds and more for two colors. This value obtains whether they are running or still: if running they are producing saleable printed sheets; if still they are producing only a deficit, for their cost goes on, noisy or silent. The problem is to keep them running.

The greatest cause of still presses is makeready—make-ready unstable as water, always variable, inestimable, yet persistent as death and taxes. Makeready accounts for the down time of presses and down time must be reduced if the printing industry is ever to achieve economical production. The case is one for technical management and has nothing whatever to do with labor costs, raw material costs, volume of work, or who pays the bill.

The causes of makeready are errors and by far the greatest errors are in plates. As commonly produced plates do not properly fit presses. Underlaying and overlaying is necessary to make them fit. Current practice does this fitting at the press, thus expensively consuming time which should be devoted to printing. The lack of technical aid has made this method necessary heretofore.

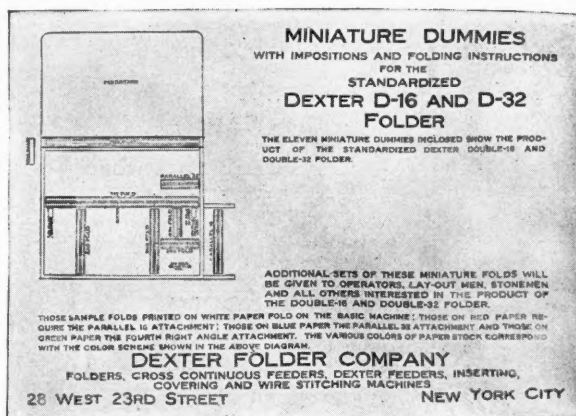
The Hacker Plate Gauge & Rectifier is a new technical aid to obviate a substantial part of these old costly practices. With the Hacker Plate Gauge & Rectifier all plates are measured and corrected to proper printing height before going to press. The result is a 100% elimination of underlay time and a considerable percent of overlay time. Several hours saved on every form, 25% to 100% of normal makeready avoided is the record of several hundred printers using the Plate Gauge.

Regardless of other considerations, no shop with two or more cylinders can afford to go on with the old costly makeready methods, right now less than ever, when economical production is the only salvation of manufacturers throughout the world. The low cost producer will survive the present period: the high cost producer will go under. The Hacker Plate Gauge & Rectifier will do more to gain for you low cost than anything you ever bought at many times the price. Ask the men who use it. Figure it up yourself. What are your cylinders worth per hour?

Produced and sold only by

HACKER MANUFACTURING CO., 312 No. May Street, Chicago

Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO

PHILADELPHIA

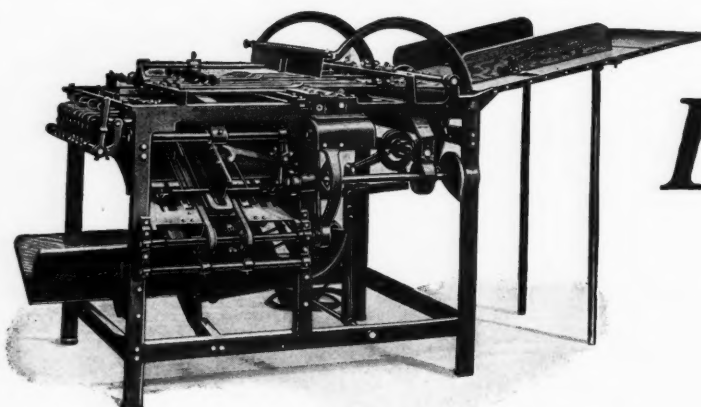
BOSTON

CLEVELAND

ATLANTA

DALLAS

SAN FRANCISCO



The Liberty

Right Angle, Parallel
or a combination of both.

Built in several sizes:
5½ x 6 to 22 x 32,

\$490 to \$990

THE simple quick-change feature of the Liberty turns those annoying "short run set ups" into profit. This same simplicity also gives the printer a strictly high-grade folder at a price he can afford to pay. Compare it with any machine on the market regardless of price.

"I will always have a Liberty
for it is a time saver and nothing
to get out of order."

Commercial Printing Co.
Altoona, Pa.

THE LIBERTY FOLDER CO.

Originators of Simple Folders

Agencies in all principal cities.

SIDNEY, OHIO

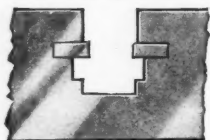
TWO Reasons Why

I.—THE FINAL HOOK



Note the worm or screw gear in the center of the hook. This both propels and holds the hook. At all times, three teeth engage the rack on one side and two on the other. Stress in holding plates is always horizontal. Engaging and holding surfaces are vertical.

II.—POSITION OF RACK



From this cross-section view, you will note the bevel gear or rack is in the center of the groove. This construction is more desirable than that in which the rack is at the bottom, because stress is equalized.

WESEL FINAL BASE *and* HOOK

THE holding action of the Wesel Final Hook is mechanically positive. It is not dependent upon wedges, springs or friction. Five teeth of the propelling worm or screw engage the rack at all times. Therefore stress is distributed equally among five points of contact.

The utilization of this simple mechanical principle provides an element of absolute security to every user throughout every press run. This is an advantage exclusive with the Wesel "Final" Plate Mounting System.

*Write for booklet fully describing and illustrating the principle
and operation of the Wesel Final Base and Hook.*

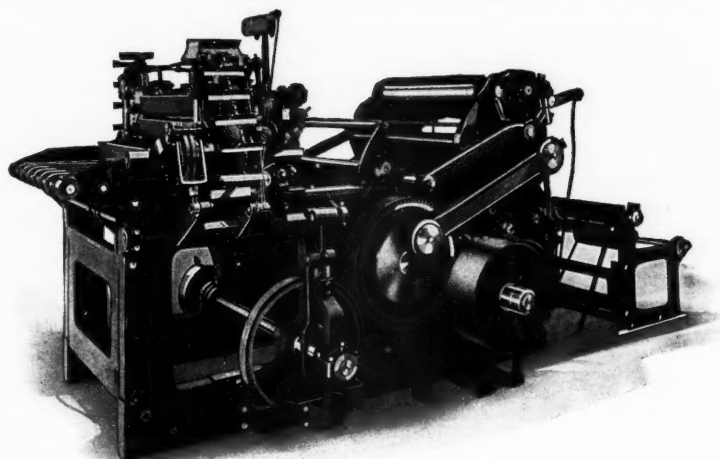
F. WESEL MANUFACTURING CO.

72-80 Cranberry St., Brooklyn

Chicago, 1654 Monadnock Bldg.

If You Want a Roll Feed Job or Special Press

Why not buy one which has been on the market for over forty years? Note the simplicity and solid construction shown here



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

Standard Typesetting Co.

CHICAGO'S COMPOSING ROOM

with a capacity of 5,000,000 ems
weekly, invites inquiries for

**MONOTYPE
LINO TYPE**

Composition *and* Makeup

701-703 SOUTH LA SALLE STREET :: CHICAGO, ILLINOIS

Telephones: Harrison 3570, 3571, 3572

THIS IS THE MONTH

WHEN PRINTERS ANTICIPATING THE APPROACH OF WINTER ARE ORDERING
SEASONABLE ROLLERS. THE USE OF

IDEAL ROLLERS

(ALL ROLLERS EXCEPT FORM)

ON ONE OR MORE OF YOUR PRESSES,
WILL CONVINCE YOU THAT THEY ARE

THE ROLLERS OF ECONOMY & PRECISION. GUARANTEED,

UNDER ORDINARY CONDITIONS OF SERVICE,

**NOT TO MELT,
NOT TO HARDEN,
NOT TO SHRINK,
NOT TO EXPAND,
NOT TO CRACK.**

NOT AFFECTED BY HEAT, COLD or HUMIDITY.
SOFT, RESILIENT AND POSSESS NECESSARY SUCTION
PROPERTIES TO DISTRIBUTE THE INK THOROUGHLY.
DO NOT REQUIRE RESETTING.

To ELIMINATE WASTE AND NEEDLESS EXPENSE

OF CHANGING ROLLERS OF ONE CONSISTENCY FOR ANOTHER,
ADOPT **IDEAL ROLLERS** FOR USE

THE YEAR ROUND

THE AULT & WIBORG COMPANY

CINCINNATI, OHIO

SOLE SELLING AGENTS

Eastern Representatives:

THE AULT & WIBORG CO. OF N. Y.
57 Greene St., NEW YORK CITY

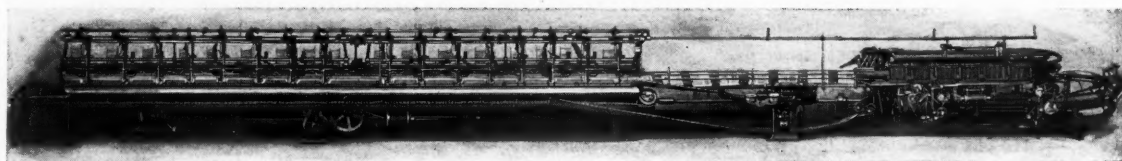
Canadian Representatives:

THE AULT & WIBORG CO. OF CANADA, LTD.
19, 21 & 23 Charlotte St., TORONTO, CANADA

JUENGST

Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion

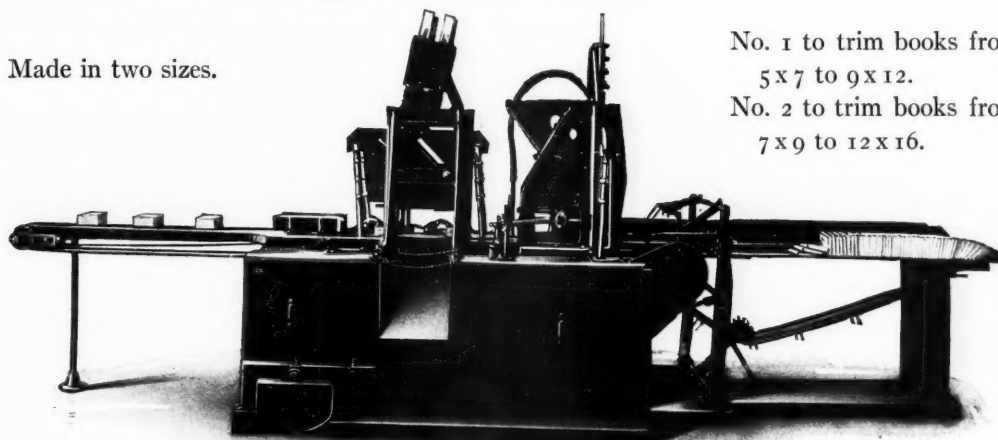


Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from
5 x 7 to 9 x 12.

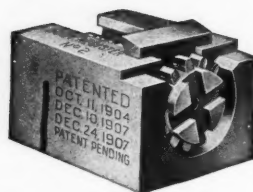
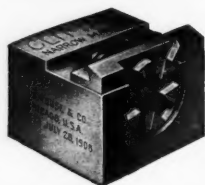
No. 2 to trim books from
7 x 9 to 12 x 16.

PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



Register Hooks and Bases

are the choice of many of the largest and most progressive color printers because of their all-around efficiency, economy and durability. For bookwork there is nothing better than Rouse Register Hooks and Bases. Why not try them?

Rouse Products

*bring increased profits to the printer
by increasing the efficiency of those
employed in the shop.*



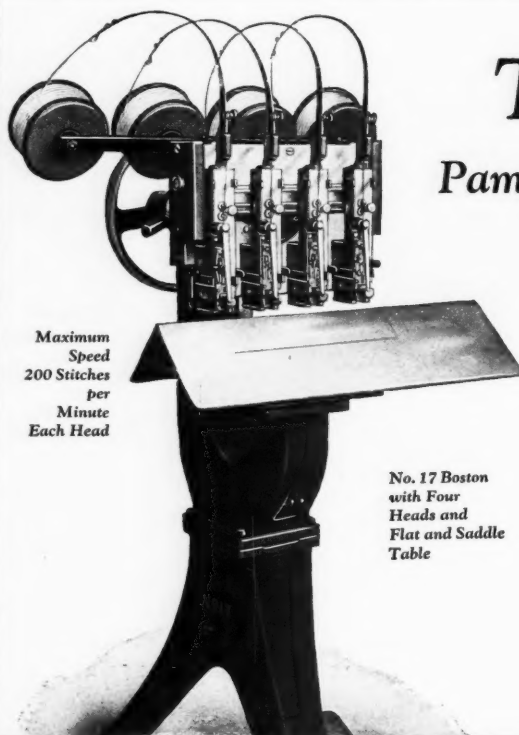
Rouse Job Sticks

take the lead for accuracy and durability. Walk into any composing room and you will find one or more Rouse Sticks that have seen many years of service and are just as good as the day they were bought.

*Write today for interesting circular describing
Rouse Products designed to fit actual
needs in printing plants.*

H. B. ROUSE & CO.

2214 Ward Street, Chicago



Maximum
Speed
200 Stitches
per
Minute
Each Head

No. 17 Boston
with Four
Heads and
Flat and Saddle
Table

The Boston Pamphlet and Check Book Wire Stitcher No. 17

TWO to eight heads, 19 in. crosshead, capacity one-fourth of an inch, flat and saddle table, high speed, single adjustment for all parts, every feature for both flat check book or saddle pamphlet and other wire stitching. Write for descriptive circular.

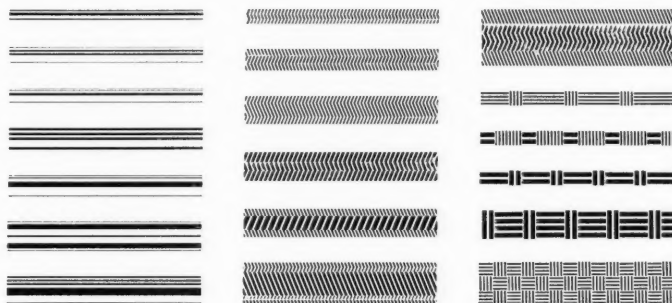
American Type Founders Company

General Selling Agent for Boston Wire Stitchers

SET IN MEMBERS OF THE GOUDY FAMILY

More than a Thousand Faces—Hundreds of them New—
are Shown in our new Booklet of

Superior Brass Rule

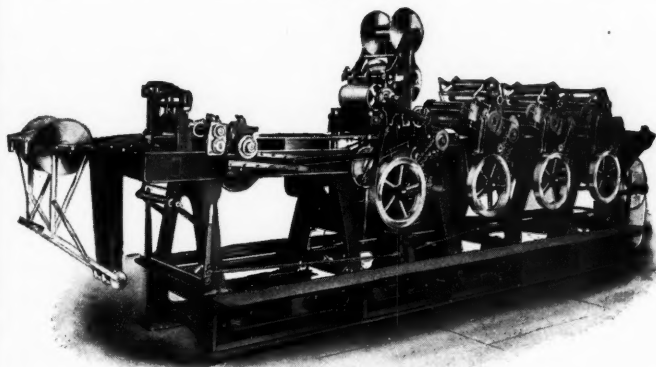


Ask our nearest Branch House to send a copy

Barnhart Brothers & Spindler

Chicago Washington Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Once Through the Press Completes the Job



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS

Built by

The New Era Manufacturing Company

Straight and Cedar Streets

Paterson, N. J.

The use of our inks by the many high class magazines which set the standard in printing is proof of their quality.

The success of these publications must greatly depend on their attractive appearance.



SIGMUND ULLMAN COMPANY

New York Factories and Main Offices
Park Avenue and 146th Street

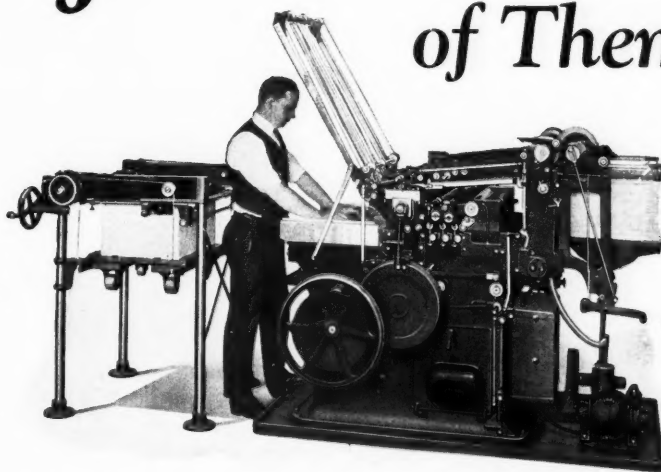
New York
(Downtown)
466 Broome St., Cor. Greene St.



Chicago
Western Branch
501 Plymouth Court

The Greatest Money-Maker of Them All

The
Kelly
Automatic
Job
Printing
Press



The Kelly Automatic Job Printing Press, half super-royal size. Equipped with Extension Delivery (an extra)

THE LITTLE KELLY is a printer's invention, developed in a printing plant—the Specimen Printing Department of the American Type Founders Company—and is essentially “A Job Printer's Press.” It reflects the printer's idea of an ideal job room money-making unit because of its accessibility, size, speed and quality of production. It occupies less floor space than any 14x22 inch platen where the latter is belt driven, and make-ready is accomplished as quickly. Though sold as a half super-royal it will print a form 15½x22 inches or plates on register bases when locked on the bed. The quality of printing is equal to that of any of the four-form-roller standard models of cylinder presses. The Little Kelly will run smoothly at a speed of 3600 impressions per hour and do

three times the work of the half super-royal platen. The Little Kelly registers accurately and only the good sheets—one at a time—will enter the press. When paper supply is exhausted the press stops automatically. The Little Kelly will take care of 90% of the job room work, relieves the cylinders of small work, and shows a profit on every job, whether the run be long or short. The operator need not stand over the Little Kelly; it is truly automatic in its operation and once under way the operator may, with safety, divide his time with other duties.

The Extension Delivery is a profitable device whether the runs are long or short. It increases press output, eliminates 75% slip-sheeting, prevents offset and consequent paper spoilage and saves on floor space.

Investigate the Little Kelly. It fits in everywhere

Learn why and where over 2000 Little Kellys are in use. Nearly 300 printing houses have repeated their orders

FOR FULL PARTICULARS APPLY TO NEAREST SELLING HOUSE OF THE

American Type Founders Company the Developer and Manufacturer of the Kelly Press, and also to BARNHART BROS. & SPINDLER, Washington (D. C.), Dallas, Omaha and Seattle; DODSON PRINTERS SUPPLY COMPANY, Atlanta; and TORONTO TYPE FOUNDRY COMPANY, for Canada east of Port Arthur. In Canada west of Port Arthur, AMERICAN TYPE FOUNDERS COMPANY, Winnipeg.

Get
Acquainted



with

KANT KURL

*Gummed
Papers*

The two most popular
Numbers *Grade A* and
Grade X offer excep-
tional values.

Ask your Jobber about
them or let us send
you samples. It's de-
cidedly worth while.

□

MID-STATES
GUMMED PAPER CO.

Also manufacturers of

Stick Quick

Gummed
(Wound on the Green Core)
Tapes

2433 SOUTH ROBEY ST., CHICAGO

EVERYBODY

is cordially invited
to attend the

**Fourth Annual
International
CONVENTION
and
EXPOSITION**

of the

**Direct Mail Advertising
Association, Inc.**

and its affiliated
organizations

**The Association of House Organ
Editors**

and

The Better Letters Association

**Springfield, Massachusetts
October 25, 26, 27**

All the country's leading
printers, lithographers,
papermakers, direct mail
specialists, novelty
manufacturers and allied
industries will exhibit.
For more definite infor-
mation write The Pub-
licity Club, Box 1061,
Springfield, Mass.

"Let's Go!"

**AMERICAN
PRINTING INK COMPANY**

Office and Factory:
2314 to 2324 W. Kinzie Street
CHICAGO, ILL.

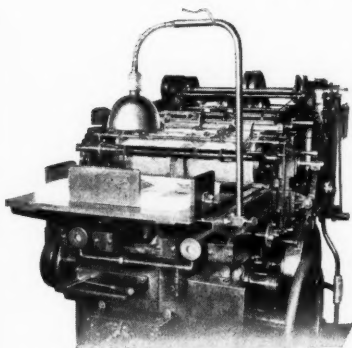
Time Proves it
**The DOYLE ELECTRIC
 SHEET HEATER is a
 SUCCESS**

OVER two years ago the first advertisement of this device appeared in magazines. The heaters had then been in successful operation for several years and they are still in use. This speaks for itself regarding durability and merit.

The Doyle Electric Sheet Heater

Patented

Eliminates Static Electricity Prevents Offset



Made for any kind of printing press or folding machine in several types. Illustration shows Reflector type on Kelly Press. This type is particularly effective on Miller Feeders. An open glow heater throwing an intense live heat on the entire sheet both as it is being delivered and while resting in the jogger board. Can be installed in one minute, can be adjusted to produce sufficient heat under all circumstances.

A Different STYLE For Each Press

Send for CATALOG and Price List

When writing mention the size and kind of press and voltage of electrical current used for lighting and for power.

We have long since taken a series of steps to secure patent protection and now have patents and other applications, including allowed claims, and accordingly propose to act vigorously against any violation of our established prior rights on the part of either a maker, a buyer or a seller.

BRITTON & DOYLE CLEVELAND, OHIO

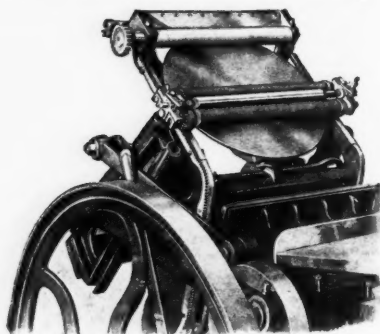
Pressroom Efficiency Appliances

DOYLE ELECTRIC SHEET HEATER
 DOYLE VACUUM SHEET CLEANER

DOYLE-ALLEN INK DISTRIBUTOR
 DOYLE PLATEN PRESS PLATE HEATER

Try Doyle's Brilliant Gold Ink. Prints in two impressions without any sizing. No need to dust gold by hand. Try some on your next difficult gold job. Order some now to have on hand. Powder \$3.25 per pound. Varnishes \$2.00 per pound.

This insert printed on Gordon Press equipped with Doyle-Allen Ink Distributor.



Note the gears that *drive* the vibrator. This is one of the many patented features of the Doyle Distributor. Also notice the bearers that give the rollers an even impression on the ink plate and on the form. You can get wonderful results with this device.

RESULTS COUNT THE DOYLE-ALLEN INK DISTRIBUTOR

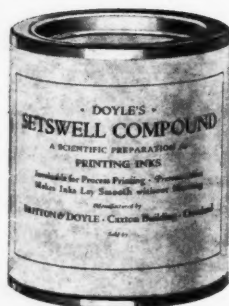
This page was printed on a Gordon press, *Single rolled*—one impression. The Distributor that distributes, because it is geared like a cylinder distributor and you get cylinder results on heavy forms.

It sells for a little more but it is a *machine* and you get results. Results talk louder than words.—Write for samples of work and complete details.

BRITTON & DOYLE,

Pressroom Efficiency Appliances

Cleveland



DOYLE'S SETSWELL

A compound to mix with your ink so you can print one color directly over another without mottling. An ink regulator that will keep your first color soft and pliable, so you can print the second color over it two weeks later without difficulty. Or you can condition the ink so you can run it on the two color press without mixing. Write for a free trial sample and testimonials of its merits.

Write also for details on Doyle's Quick Drier and Doyle's Special Reducer and Doyle's Tympan Dressing to prevent offset and static electricity.

The DOYLE VACUUM SHEET CLEANER

The Doyle Vacuum Sheet Cleaner removes all lint, dirt and sediment from paper before it touches the type form. Eliminates a large percentage of wash-ups—which means a saving of one to two hours per day, with the additional advantage of cleaner impressions and better work. Keeps the rollers and ink clean as well as the type form. Allows your presses to run rapidly and continuously under all conditions. Write for literature.

BRITTON & DOYLE,

Pressroom Efficiency Appliances

Cleveland

BRITTON & DOYLE

Pressroom Efficiency Appliances

812 Huron Road, Cleveland, O.

Model No. 2



Built in
Four Models

Continuous Feed Machine

THIS machine has an attachment for operating the table up and down continuously. When the clutch is thrown out, it can be operated the same as a No. 2 machine by the foot pedal.

A greater output can be obtained, without undue hardship on the operator, with the continuous table movement.

This machine is built especially for telephone directories and catalogues.

The speed of this machine is about 20 books per minute of one inch in thickness or more. It can be used for drilling more than one hole by shifting the stock.

When the machine is running with the continuous movement it sets the pace for the operator.

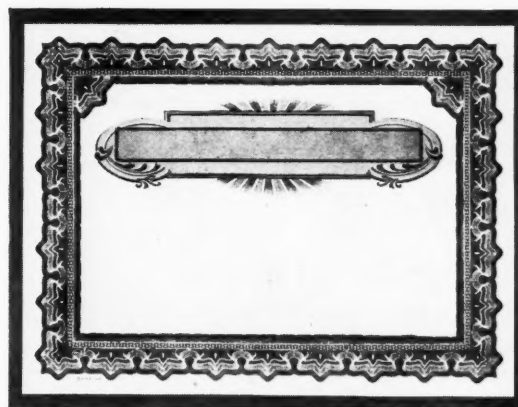
Equipped with cutter and extractor, wrench and scraper for sharpening cutters.



BERRY

MACHINE COMPANY

309 North Third Street St. Louis, Mo.



Go to Goes for The Goes Bordered Blanks

An original and diversified assortment of 75 styles of appealing border designs, perfectly lithographed in a variety of colors and in a wide range of proportions and styles, some as large as 17 by 22 inches, others but 3¼ by 7 inches.

Having no wording whatever upon them, these styles differ materially from the large variety of the Goes Stock Certificates.

ALL Printers, regardless of their specialties, will find them attractive, and appropriate for ALL purposes that require refined, high-grade products.

The Goes Record Books, both for Corporations and Common-Law Companies, have been carefully prepared and arranged for use by such organizations.

The Goes Printer's Helps

also include blanks for

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| Common-Law Certificates | Bonds |
| Stock Certificates | Diplomas |
| Interim Certificates | Certificates of Award |

The Goes Art Advertising

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|---------------------------------------|
| Check-Book and Business Card Blotters |
| Monthly Service Cards |
| Mailing Cards |
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| Calendar Pictures |
| Calendar Mounts |
| Calendar Cards |

Lithographed Calendar Pads

also

The Goes Artistic Greeting Cards

Entirely new Greeting Card and Blotter styles, designed especially for Good-Will Expressions, Christmas Greetings and Holiday Publicity, are now available.

When requested, we will send samples or descriptive matter of any or all the Goes Products.

Goes Lithographing Company

45 West 61st Street, Chicago





The Monitor Extra Heavy Perforator

A Machine Built for Service

The word "service" may be defined as "the duty required." MONITORS will perform "the duty required" with low upkeep expense and practically no attention. What more can you ask?

Write for Catalogue No. 27

Latham Machinery Co.

Builders of Bookbinders' Machinery for 30 Years

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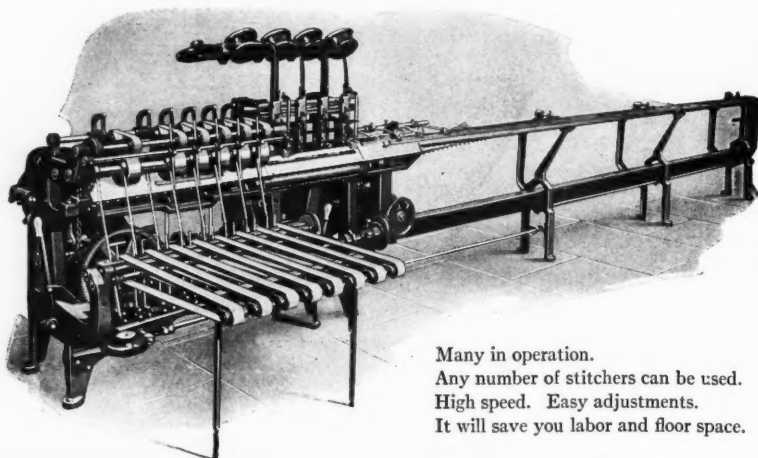
FOREIGN REPRESENTATIVES

Wm. Dawson & Sons, Ltd.....Otley, England
John Dickinson & Co.....Cape Town, S. A.
Fonderie Caslon.....Paris, France
H. J. Logan.....Toronto, Canada
Geo. M. Stewart.....Montreal, Canada

The MONITOR Extra Heavy Power Perforator is built in four sizes, 24", 28", 30" and 36". All machines punch the round hole perforation. We also manufacture a 28" Foot Power machine.

CHRISTENSEN'S *Latest Type* Stitcher- Feeding Machine

*Do not confuse this
machine with our
former machines as
this is a new design.*



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY RACINE, WISCONSIN

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CANADIAN-AMERICAN MACHINERY CO.,
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Accurate Galley Make-up

*eliminates
wasted time*



Showing form locked to pica ems.

Many up-to-date print shops have tried the Avery Make-up Galley with unquestionable success. It gives uniformity to pages set by different compositors and allows an absolutely uniform, rigid alignment.

Time and money are saved on lock-up, registering and make-ready. The stoneman's work is cut in half on big jobs, and nine-tenths of the work-ups and pull-outs on the press are avoided.

Avery MAKE-UP **Galley**
"SAVES ITS COST IN ONE JOB"

provides a simple and convenient way for securing accurate, absolute justification on the galley.



The Avery Galley Co.

949-951 East Second Street
Los Angeles, Calif.

For sale by all branches of

AMERICAN TYPE FOUNDERS CO.
BARNHART BROTHERS & SPINDLER

The Golding Art Jobber

No. 18
12 x 18



Most Efficient Hand-Feed Press Ever Developed

DESIGNED to produce the highest quality of Commercial and Art Printing at the minimum cost, the Golding Art Jobber No. 18—12x18—has gained, through years of practical work in printing establishments located in all parts of the world, the reputation of being the most efficient hand-feed press ever developed.

Distribution of ink is secured by an automatic Brayer Art Fountain and a Duplex Distributor. Double distribution to the single impression.

Wedge-Impression Adjustment located in bed provides a quick and easy make ready.

Platen and Rocker are merged into one massive casting to provide greater impression strength.

Eccentric Shaft Throw-off makes it possible to save the impression within half an inch of the point of imprinting.

Automatic Quick-Stop Brake and Release enables one to stop the press instantly, while running at any speed, without damage to the machine.

Very Durable. Parts work from positive fixed centers. No sliding cams or surface-wearing units.

High Speed. Many printers average 12,000 to 14,000 impressions per eight hour day.

Prices on application


Golding Manufacturing Co.

Franklin, Mass.

Printing Presses, Paper Cutters, Tools

For sale by the American Type Founders Co., also Type Founders and Dealers generally.

Endurance

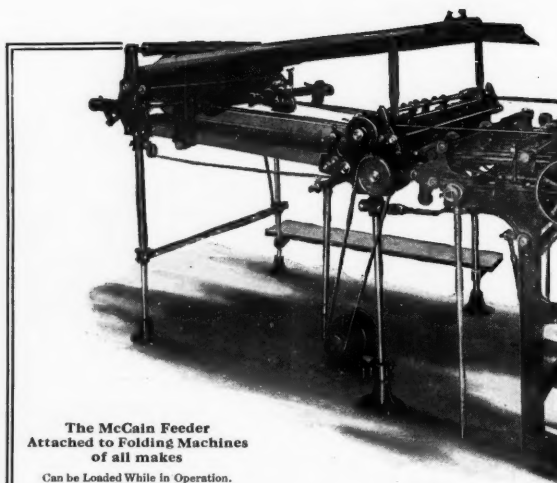


It is not enough that a plate prints well and gives up an exact duplicate of the original. **It must endure.**

The constant pounding of the press, hurried makeready and varying stock all have their damaging effects upon the halftone, the etching and the electrotype.

Even under adverse conditions Crescent Plates show surprising endurance because they are *made right* by a concern that has served good printers for more than 15 years.

Crescent Engraving Co.
KALAMAZOO



The McCain Feeder
Attached to Folding Machines
of all makes
Can be Loaded While in Operation.

No Time Lost in Loading

The McCAIN is a Continuous Loading Feeder. The paper is laid on the loading board while the feeder is in operation and advanced automatically. No time is lost in loading.

THE McCAIN Automatic Feeder

is easily attached to Anderson, Brown, Cleveland, Dexter or Hall folders.

Write for full particulars.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

The ELLIS "NEW METHOD"

EMBOSSING

has the following original claims:

1. A die can be made in 30 minutes.
2. Proof can be taken by hand.
3. Dies can be altered and corrected.
4. Embossing can be done on any press.
5. Dies can be made ready in 5 minutes.
6. Printing and embossing can be done at one impression.
7. Tinting and embossing can be done with the same die.
8. Dies may be used repeatedly.

In fact the "METHOD" is guaranteed to be easy, simple, practical, for all printing offices.

NO METAL, NO ACID, NO POWDER

Price \$150.
Including license and outfit

Send 10¢ for descriptive booklet

The ELLIS "NEW METHOD"
EMBOSSING COMPANY
140 W. 38 St. New York City

Save Time and Money in Pressrooms

CARMICHAEL RELIEF BLANKETS

(Patented)

For Cylinders, Platens and all Hard Packing Presses

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix no matter how long the run.

Don't take our word for it—write to any of the present users—the names of many being given in our new booklet. Many printshops in your vicinity have relieved the tedious and costly part of their presswork by equipping their presses with our blankets.

Write today for our Booklet.

CARMICHAEL BLANKET CO.

Main Office: ATLANTA, GA.

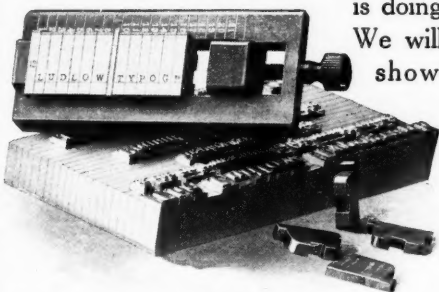
Pacific Coast Address: 711-713 Mills Building, SAN FRANCISCO, CAL.

for faster display composition— unlimited material—The Ludlow

The shop that is Ludlow-equipped has the great big advantages of lowest composition costs and ample material for every job that may come.

No matter how big the job the Ludlow gives you a clean new face—and as much of it as the job requires. No time-killing profit-eating juggling of faces nor picking of standing forms.

You should investigate the Ludlow for yourself—see what it is doing in actual operation. We will gladly arrange this showing; so tell us that you want to know.



Ludlow Stick, Composition and Matrices



Ludlow Typograph Company

General Office and Factory:
2032 Clybourn Avenue, CHICAGO
Eastern Office: 606 World Building, New York

IMPORTANT ANNOUNCEMENT

HORTON VARIABLE SPEED DRIVES

NOW DIRECTLY ADAPTABLE

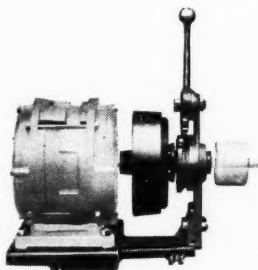
TO ANY MAKE OF MOTOR

AND

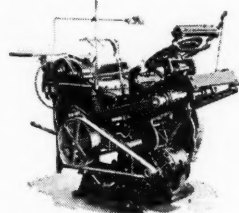
MACHINES OPERATING
UNDER AN UNEVEN LOAD

BY THE USE OF OUR NEW

AUXILIARY GOVERNOR



MODEL 8B DIRECT
CONNECTED MOTOR
BED TYPE.



DRIVE SHAFT Model "R"
on a Chandler & Price Press with
Miller Automatic Feeder.
See them in any up-to-date
press room.

which automatically causes the power delivery to ebb and flow with the varying demands of eccentrically operated machines running under an uneven load or pull. Capable of delivering any number of revolutions between maximum motor speed and 65% reduction.

In the direct motor connected types the pull of the belt is carried on the Horton shaft or motor frame relieving the armature shaft of all stress except that of torque.

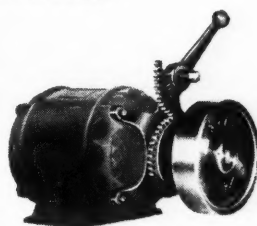
Take up your variable speed problems with our Engineering Dept.
No obligation.

HORTON MANUFACTURING COMPANY

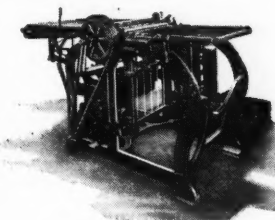
Cable Address "HORTOKUM"

Office & Factory: 3008-16 University Ave., S. E.
MINNEAPOLIS, MINNESOTA

Please Mention THE INLAND PRINTER When Writing to Advertisers.



MODEL Z MOTOR
END-SHIELD BASE TYPE.



DRIVE SHAFT Model "C"
Standard Equipment for Cleveland
Folding Machines.

The Premier Line-up and Register Table

Assures Accuracy, Speed and Increased Profits

Will prepare an accurately lined-up strike sheet in two to three minutes.

Will provide a system where but one line-up is required for a job of several forms.

Will prepare a key sheet for color forms, dispensing with necessity of going to press with key forms.

Will save hours of productive time in every department.

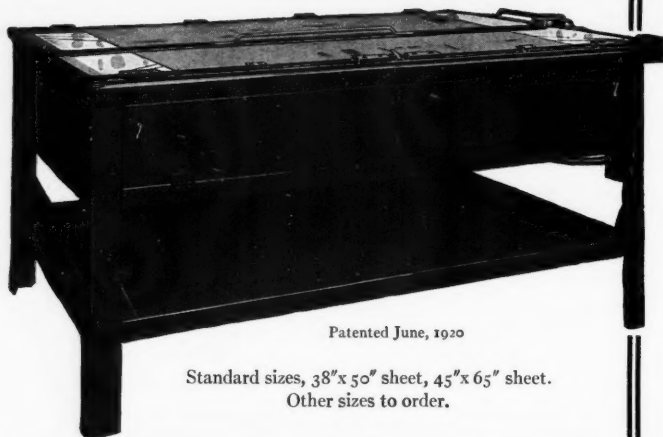
Will eliminate press-waiting time.

Will insure perfect back-ups.

The only combined Line-up and Register Table on the market

Paid for itself in sixty days.—*Von Hoffman Press, St. Louis, Mo.*
Truly a wonderful device.—*Isaac Goldmann Co., New York City.*
Table entirely satisfactory—feel we have purchased the best and most practical table for our work.

Commonwealth Press, Worcester, Mass.



Patented June, 1920

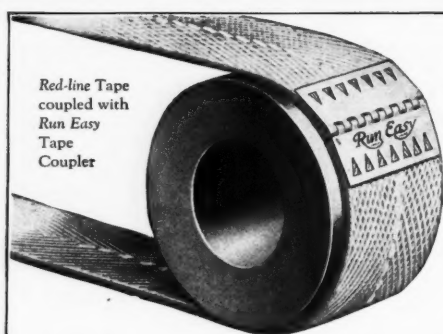
Standard sizes, 38"x 50" sheet, 45"x 65" sheet.
Other sizes to order.

Write today for descriptive booklet.

Premier Register Table Co.

107 West Canton Street

BOSTON, MASSACHUSETTS



Red-line Tape
coupled with
Run Easy
Tape
Coupler

Red-line Tape is sold in rolls of thirty-six yards and is made in the following sizes:

| | | | | |
|--------------------|--------------------|--------------------|----------------------|----------------------|
| $\frac{3}{8}$ inch | $\frac{3}{8}$ inch | $\frac{3}{8}$ inch | 1 $\frac{1}{8}$ inch | 1 $\frac{1}{2}$ inch |
| $\frac{1}{2}$ inch | $\frac{3}{4}$ inch | 1 inch | 1 $\frac{1}{4}$ inch | 2 inch |

GET THE BEST MADE, INSIST ON *Red-line*
IT'S THE FINEST QUALITY OBTAINABLE

Tensile Tested • Quality Guaranteed

***Red-line* TAPE**
TRADE MARK

A SUPERIOR QUALITY OF TAPE FOR BINDERY, PRESSROOM,
OR WHEREVER TAPE IS REQUIRED

SAVE the time and trouble
occasioned by breaking
of tapes on your machines
by using *Red-line* Tape. Cheap
tape, like lots of other cheap
things, is dear at any price.

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

Price, \$2,900

f. o. b. Hartford, Connecticut

Comfortable terms to responsible houses

WOOD & NATHAN CO.

Sole Selling Agent

521 West 23d Street, New York

N-O-S COMPOUND does away with the necessity of slip-sheeting. Why not try it?

JAENECKE-AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

JAENECKE'S WAY—

**PUTTING THE
EXTRA QUALITY
INTO ALL THEIR
INKS**

MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N. J.

BRANCHES: NEW YORK · CHICAGO · CLEVELAND

Our goods can also be obtained from printers' suppliers everywhere

"First Aid Hints to Printers." Our little booklet just issued is yours if you'll only ask for it.

The CALOREL *Electrically Heated* GLUE POT

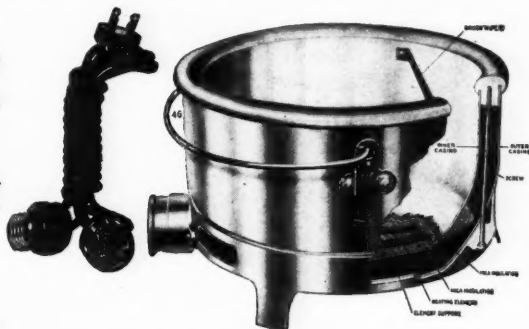
ONE PIECE :: ENTIRELY ALUMINUM

FOR GLUE AND SIMILAR COMPOUNDS
For any use, where an even, steady temperature,
that will not burn or dry out, is required

The CALOREL Glue Heater is entirely aluminum, light in weight, clean. Large diameter and low flat design promotes rapid heating and sturdiness. The pot, completely surrounded by an air jacket, retains and distributes the heat and reduces the electrical consumption to a minimum. Owing to the correct proportioning of the heat dissipating surfaces, it will not reach a temperature of over 170 degrees F.

Without switches, or regulating means, no attention whatever is required.

The standard heater listed is for glue only. In ordering for other purposes, kindly specify, fully, the conditions under which it will have to work.



For Use on Either Alternating or Direct Current

Prices, complete with brush wiper, six feet of heater cord and separable attachment plug:

| | | | | | |
|---------|----------|-----------|-----------|-------|---------|
| 1 quart | 70 watts | 110 volts | 220 volts | | \$20.00 |
| 2 " | 80 " | 110 " | 220 " | | 22.00 |
| 4 " | 105 " | 110 " | 220 " | | 26.00 |
| 8 " | 160 " | 110 " | 220 " | | 30.00 |

When ordering Specify Exact Voltage.
Prices on special wattages on application.

Manufactured by

NATIONAL ELECTRICAL SUPPLY COMPANY

1328 NEW YORK AVENUE, N. W.

::

WASHINGTON, D. C.



VOL. 68, No. 1

OCTOBER, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

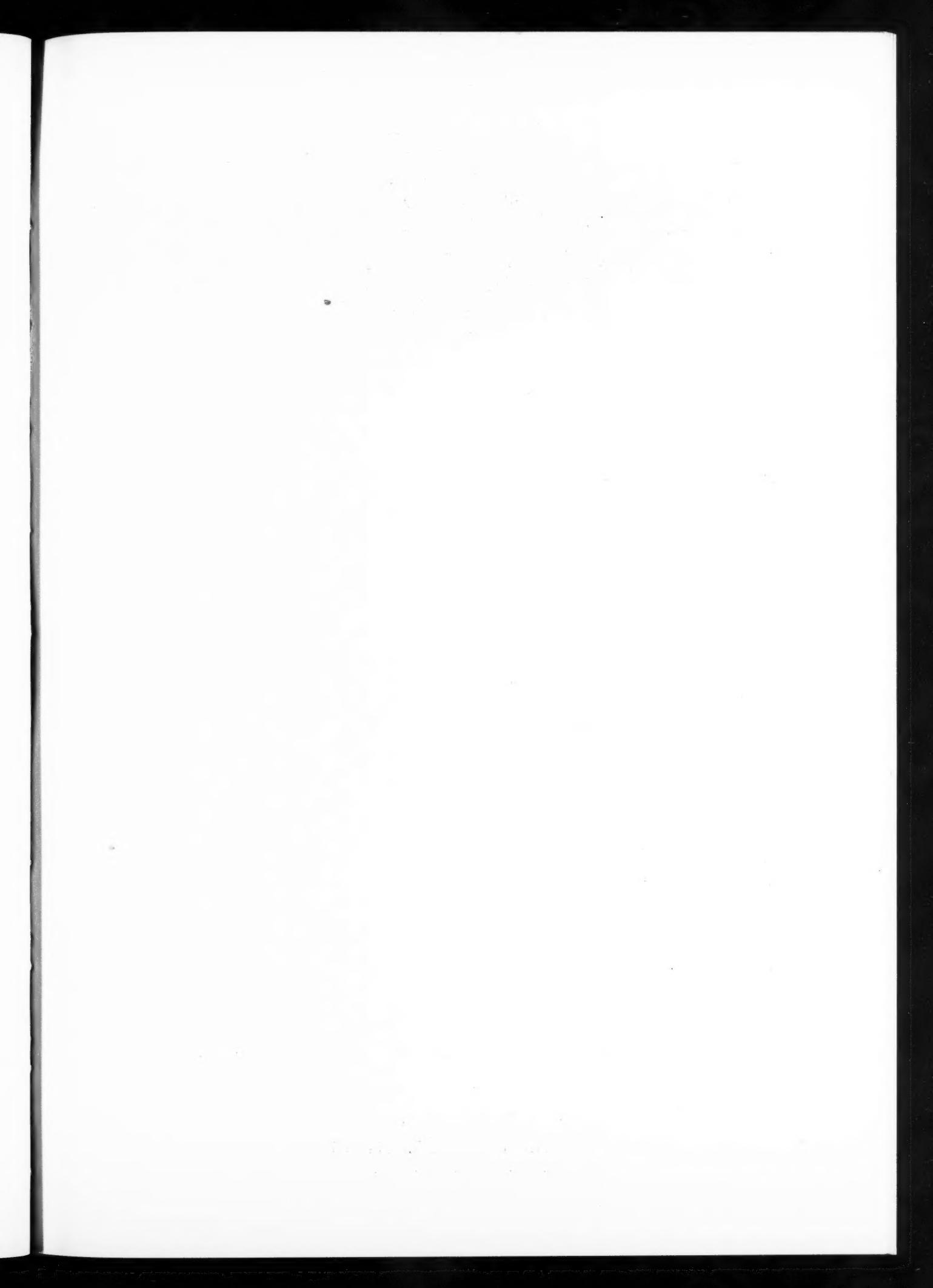
THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.
New York advertising office, 41 Park Row.

Address all communications to The Inland Printer Company

TERMS: United States, \$4 a year in advance; Single copies, 40 cents. Canada, \$4.50 a year; Single copies, 45 cents. Foreign, \$5 a year; Single copies, 50 cents.

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EARLY MASTER PRINTERS
AMBROISE FIRMIN DIDOT
1790-1876



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 68

OCTOBER, 1921

NUMBER 1

HOW BETTER LETTERS HELP THE PRINTER

BY CLARENCE T. HUBBARD



THE recognition of good letter writing as a business necessity has been a discovery in favor of the printer, not alone as to sales letters but also in regard to routine correspondence. In the present movement for improving letter writing, good printing, attractive and appropriate letterheads, quality paper and other printing features have come in for constant and permanent consideration. This movement has opened up a new field for the ambitious printer. In many cases this business can be secured by helping to sell the ideas of those back of the better letters movement. The live printer should make a list of all the business concerns and individuals in his territory who are known to be interested in the subject. Such people represent real prospects for additional accounts.

The efforts used by large firms, merchants and individuals in the building up of better letter writing have developed many forms and printing necessities. Hardly a concern of magnitude exists which does not in some form or other issue letter writing bulletins to its employees and salesmen for the purpose of stimulating better salesmanship and service through correspondence. These bulletins represent a line of business that will face the printer, for, in the majority of cases, the bulletins take the form of special letterheads or especially designed and ruled paper. Correspondence manuals also represent another product of the printer. These manuals in loose leaf form are generally made up of printed pages devoted to the various phases of better letter writing. The printer who has posted himself in this direction is equipped to secure additional business.

In addition there are many little forms used by correspondence supervisors and others who devote at-

tention to this work. It is very evident that the printer who is acquainted with such forms and who can show an interest in their representations stands a very good opportunity to add to his business.

Another benefit in favor of the printer, brought about in the attention given to mail methods, is the various special envelopes and correspondence paper used for both outside and interdepartment correspondence. Many times the submission of a specimen or two along this line to some concern which has not as yet adopted special forms of this character will mean good additional orders, and profitable ones, too.

Still another feature to the credit of the printer is the development of direct mail advertising methods. Activity in this direction generally means special letterheads and circulars, folders and enclosures, all of which mean business for the progressive printer alert for such opportunities. There is one printer located in New England who gains considerable business in special letterheads and paper for field inspirational letters, such as sales managers send out to stimulate bigger returns from their representatives. This business he brought about by demonstrating the value of such effort to the executives in charge of the leading firms in his territory. By calling to their attention the endeavors of other firms along this line, and by submitting samples of such work, he was able to gain many new orders.

There is a particular opportunity at this time for soliciting business in the furnishing of material to stimulate collections. One of the biggest problems which has presented itself in the present reconstruction period is that of collections, and nearly all firms and merchants are making strenuous efforts to keep their collections on a punctual basis. This has resulted in a large number of special circulars, folders and letters being dispatched to field representatives and local salesmen, as well as direct to individuals, and the printer

who can devise or suggest anything along this line is in an excellent position to secure new orders for printed material.

One printer secured a good order after a conference with the credit man of a large manufacturing concern. He suggested to this executive that a series of specimen collection letters sent to the branch offices of his concern for their individual use in securing payment from customers would be an effective plan. The credit man agreed to this and prepared a dozen sample letters. The printer reproduced these letters in an attractive booklet, which resulted in an order for several thousand copies.

The large insurance companies are particularly active in this line, and while most of them have their regular printers, it has generally been the experience that any outside printer who has a real idea to present can usually secure a special order. This illustrates the advantage of maintaining an index scrap book in which the printer should record all ideas and suggestions he may run across in the lines of collections, new business and letter writing ideas. This is not suggested with the idea in mind that such specimens be used as a means of copy, but simply for the thoughts they contain and the original ideas which such material might inspire.

As the value of good sales, collection and individual letters is becoming recognized more and more by representative concerns, it is to the printer's advantage to keep posted on all progress in this direction and to give attention to the improvement of letters in his own business, as through special effort and in the regular conduct of business he comes in daily contact with firms and individuals who make this such a study. Many books and pamphlets can be secured on this subject, while good articles of instruction on letter writing constantly appear in many magazines. The Direct Mail Advertisers' Association, with headquarters in Detroit, is always willing to assist printers in their effort to aid the better letters movement, and a number of correspondence courses treat this subject in a specialized way.

The printer who is anxious for more business will do well to make every effort to improve his own sales letters and routine correspondence. The letters of a printer should be modern and up to date, free from all old fashioned phrases, and should be typed to present an attractive appearance and to harmonize with the good printing and letterheads which he uses to set off his correspondence.

In the endeavor to secure new business through the plan of suggestion as to how printing facilities can help improve correspondence, the printer himself can use direct mail advertising methods. A good plan is to

solicit by mail the attention of all progressive concerns within reasonable territory. This can be done by means of a sales letter.

The sales letter following should be printed on a high grade bond paper, and it might be worth the printer's effort to create a special letterhead which in some way stresses the subject of better letter writing. The letter should be enclosed in an attractive envelope, and a good impression can be conveyed if the face of the envelope bears the following words in an artistic type: "Something That Will Interest You."

It might be well to leave the face of the envelope free from all other wording. The letter to be enclosed can be prepared along the following lines:

Gentlemen:

I am interested in the "Silent Salesmen" of your organization.

Their job is a big one.

I refer to your letters—both routine and sales. Like your personal salesmen, "what they have to say" is not the whole story. Their *appearance* counts for something.

While their message is most important, your "Silent Salesmen" must also have powers of attraction. Consider the letters which come to you from outside.

My facilities permit the supplying of the necessary appearance through an attractive and appropriate letterhead; proper selection of paper; attractive enclosures; durable envelopes, and other special as well as necessary features. Consider my service and counsel free at all times on the subject of "dressing" your "Silent Salesmen."

May I have the privilege of showing you a few samples along this direction. I am also prepared to print any special forms that you may need for circulation among your employees or salesmen in the interests of better salesmanship through letter writing.

When shall we discuss the matter?

Earnestly yours,

This sales letter is prepared along the lines which tend to make such appeal successful. The beginning of the letter awakens the reader's curiosity, and as the message continues it succeeds in working up the prospect's interest and closes by leaving with the reader a practical suggestion. Such a letter, whether individually typed or processed, should be given care and consideration as to the spacing and paragraphing, also to the filling in of the address, as all these details have a bearing on the subject of the letter.

The envelope, too, should be addressed with care so as to in no way defeat the very purpose for which the appeal stands.

An effort on the part of the printer along this direction, supplemented with follow up letters containing samples and other suggestions, should arouse some new business, and if further followed up in person by the printer or his salesmen, should develop even more business of a very desirable nature.

Three-fourths of the mistakes a man makes are made because he does not really know the things he thinks he knows.—JAMES BRYCE

DO YOU LIKE CANDY?

BY CLIFTON SANFORD WADY

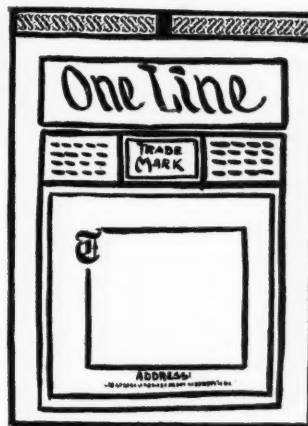
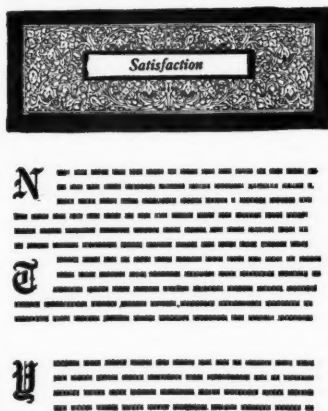
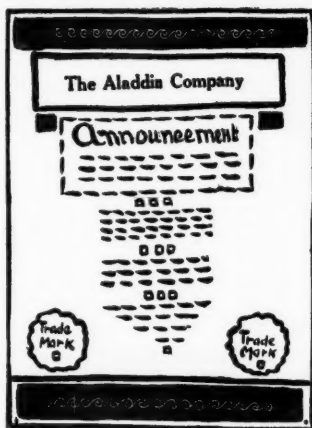


If you like candy you doubtless have a lot of those pound boxes, of pasteboard, lying round waiting to be used as here suggested. Being a printer you are among the very busy ones of life. We always go to the busy man to get anything done, hence it is likely you won't try to escape behind the fence of "business" when the suggestion is made that you take proofs of your various borders and cuts and corner pieces, tail pieces, ornaments, etc., and place different kinds in

should also have India ink, Chinese white and some water colors perhaps, together with three water color brushes, good ones, in small, large and medium sizes.

You can clip words, phrases and sometimes cuts from periodicals and paste them into place to form your proposed design. This is simply to secure a black and white tone effect and balance. If you do this when making an estimate (where a sketch can be submitted) you come closer to the customer in his desires than if you did not show anything of the kind, and thus gain an advantage worth the trouble involved.

Every month in the printing business it is growing more and more expensive to set type; and more and



different little boxes, the cover of each showing the contents of that particular box.

If you will pull proofs in black and gray, in red and pink, and in green, say, you have the material with which to "sketch out jobs" for approval in the rough before a compositor has been paid to work out something for the customer, who, when it is done, may not like it. Resetting is costly, and not to satisfy the patron is even more so; hence the profit in taking the trouble of showing a "sketch" of a general layout of some kind that he may approve, thus giving the job sanction which saves much talk, trouble and actual cost afterward — when it is too late to do something different without paying for it. The customer should meet such an expense, you may say, but — well, he won't and that's why we should do something to meet the situation, which is bound to arise in every print shop, and I dare say in most of them there is no proper preparation to do so.

I have just said you have "material" with which to work in showing a rough preparatory sketch of a proposed bit of printing or display. I don't mean that with border proofs to paste up you won't have to actually design a form for your job, because you will. You

more does it appeal to the logic and sense of economy of a printer to show something for approval before going to the expense of a setup. Even though the patron may let it go when he doesn't like the layout as a complete display shows it, he has a mental reservation that works against future business for that shop. Please him, and the reverse of the proposition obtains.

Just to indicate several rough layouts three are here reproduced. These were made after hasty preparation, and the first design "that came" was used in each instance. Often it would pay to do the work over, for a first layout many times shows what can be done to improve the design. It is evident at a glance what could better either of these three — maybe you may care to "fuss a little" in this direction and arrange what you consider such an improvement, or to criticize these designs — there is room for it.

A further suggestion occurs: To get up some careful dummies of this kind in black and white, and have them engraved, reducing to a size to make a somewhat small booklet of numbered designs for use in handling orders.

They would be suggestive to your customer as to a "style" which would get his favorable consideration.

Once this style were settled upon you would not be apt to have further difficulty in securing an O. K. and his complete satisfaction — which is a point being made here.

If the patron wants some printing done you can readily show him sizes and kinds of type faces, but have you made any provision for showing him a "style" of composition which he could examine and pass upon, or among several, select something approxi-

mately in line with his ideas? The plan which has been proposed here would allow this to be done. Does it appeal to you as being something that is worth while? If so "let's go ahead and do it!"

And that of course would bring us right back to the question with which I started: "Do you like candy?" For if you do not, and haven't the pasteboard boxes at hand — you'll probably have to use envelopes, instead. All right; *use* envelopes!

FINDING AND HOLDING PRINTING ACCOUNTS

BY C. E. SHAFFNER



FROM the very nature of things it follows that efficient and persistent efforts carried on in a normal way will produce good results, but in the printing business there is a trend in the minds of almost all prospective customers which when fully satisfied represents the addition of new and permanent accounts. While this at first glance may seem to be a rather general statement of the principles which are involved in economical buying, it has direct reference to fundamental motives which constitute the foundation of the whole process, causing prices and materials to become minor details to be settled later.

A striking illustration of the importance of taking into account these underlying and impelling motives is shown in the experience of a printing firm located in a city in the Middle West. In spite of splendid facilities and a good reputation for workmanship and service, this organization discovered it was making little progress in securing new business, because prospective customers could not be made to realize that the plant was capable of turning out high grade printing. A number of methods designed to penetrate this mental fog under which possible buyers were laboring proved unsuccessful. Finally the head of this organization seized upon an idea while looking over the menu card in a hotel dining room, and upon returning to his office he stated this idea to his associates as follows: "We will strive to place the imprint of this organization on every piece of printed matter used in high class places where men and women eat and drink and play. We will make our printing so distinctive that they will go out of their way to find out the name of the printer." His associates received the suggestion in silence and after a few minutes' consideration declared they could see nothing unusual in his plan. But the president was thoroughly imbued with his idea and proceeded to point out that a finely printed menu card or program could not fail to appeal to the artistic nature of many persons, while with others it would leave a pleasing effect, and these two factors, together with others more difficult to express, would so impress prospective customers when their minds were

most receptive during periods of enjoyment that inquiries would undoubtedly result, the first step in securing new accounts.

How well this plan has succeeded is shown by the fact that this organization now handles the printing of menu cards for practically every large restaurant in the city, and its imprint may be found on almost all printed matter used in places where people congregate for entertainment, even to the tickets and pass books at the ball park. Naturally, a tremendous impression has been secured and its effectiveness is manifested in various ways, because this particular printing firm has been brought to the attention of all classes of people from the employer to the office boy. It is now quite common for this firm to receive inquiries from unexpected sources, and salesmen following up these leads are quite often told something like the following: "We have seen your name so often that we have figured out that you must do most of the printing in town and therefore we have wondered why we have never sought your services." A more specific instance of the effectiveness of this publicity is strikingly illustrated in a large order for menu cards placed by the Chinese proprietors of a syndicate which was opening several chop suey restaurants. Tactful questioning revealed the fact that they had come to this firm because they had discovered that most of the printing for other restaurants was done by this organization. Perhaps the most remarkable evidence of how deep seated this impression has become is found in the mistake made by the office boy of a manufacturing firm in delivering to these printers copy which was intended for another company. He explained his error by stating that he had seen the name on the score card at the ball park and on printed matter at other places, and naturally thought he had brought the copy to the right print shop. Many equally specific instances could be cited to point out the extent to which the company has cashed in on the publicity value of the imprint, and new accounts have overtaxed the capacity of the plant.

Another serviceable plan along the same line was developed by a printer in the same city, although for the most part unconsciously. He succeeded in getting the publication of no less than fourteen fraternal and club publications, and house-organs. As a result he discovered that these messengers of good printing circu-

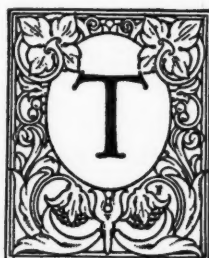
lating among thousands were bringing him new accounts from unexpected sources. Like the other firm he found that readers of these publications had his name called to their attention when in a receptive state of mind after enjoying this interesting and well printed matter at home or at the club.

Here are several instances where salesmanship of the highest order has been employed. Every successful

salesman employs similar methods to a great extent. His methods, however, are often artificial, because he has not the means of making a direct appeal in such an unconsciously persistent manner. However, he never fails to realize for a minute how much the little things count in landing business, and these typical experiences certainly point out the exceptional opportunity offered for carrying out this plan.

THE STATUS OF THE DUMMY

BY ARTHUR E. PRICE



O my printer mind the millennium has always seemed to be a time when customers would be able to tell what they wanted when they patronized a print shop. At the present writing, I can not say that my hope has materialized, but to help matters along there does seem to be an effort on the part of some printers to show a customer what he is going to get, and thus make him hold his peace forever after, or pay the costs. I am referring here to that unappreciated and little used implement known as the printer's dummy.

I was introduced into the art preservative of arts in a small village print shop. As I recall it, about one job out of every ten had to be changed after the type was set, because the customer either had left out something or did not like the looks of the setup. My esteemed master printer, the boss, used to growl and mumble something about "people not knowing what they wanted," take a big bite of Horseshoe, make the changes, and let it go at that. Graduating from the case into selling and later into advertising, I have found all along the line, and still find, the same misunderstanding between customer and printer as existed in the little village printery.

There still are times when a customer comes into a shop with the proof of a typographical creation in his hand and requests that six paragraphs that he forgot be inserted, or else wants to know how in blazes he got such a rotten looking setup on his job. Every printer who reads this article can recall more vivid impressions of what happens at such times than I can portray in cold type. The difficult thing about such cases is that many times the customer is justified in his complaint. Unfortunately, compositors are not authorized copy writers, and few of them are artists enough to make a presentable piece of work out of every jumble of copy that comes to their frames. Seldom is the customer's copy even legible, and if he does know just what he wants he is unable to tell a printer how to do it. Right there, in my estimation, is the seat of the whole trouble. The printer is not a mind reader, and the customer is not a printer — therefore it seems as if the two will always be at loggerheads.

Supposing the printer adopted some of the methods of other trades to remedy the trouble? Take, for instance, the commercial artist. He invariably makes a rough pencil sketch which he insists that the customer O. K. before he does any real work on the drawing. If a man has an idea for a building, no contractor will attempt to build it without a definite plan which has been approved by the customer. In fact, before he spends any money on another man's structural judgment, the customer insists on knowing all the details about the appearance of his building.

The plan and pencil sketch mentioned above are a protection from misunderstanding and a dissatisfied customer. The plan or sketch is *really the job*, and any alterations make the price subject to change. Yet, during all times past, the printer has been willing to proceed on customers' work without any definite plan, hoping that his compositors would produce something to suit, when they did not know the exact requirements of the job and neither did the customer — at least, not until he saw the job in type. The privilege of changing after type has been set is abused too much, but printers have never attempted to show a customer what his job would look like when finished, and consequently the customer has always made the most of the change privilege.

Many big buyers of printing furnish the printer a dummy as a matter of protection to themselves. But as a matter of fact, an accurate dummy is worth more to the printer than it is to anybody else. It gives him something definite to estimate on. It leaves little chance for a dissatisfied customer. It eliminates all chance of changes if he sticks to a policy of charging for changes made after type has been set according to the dummy. The compositor's labors are also considerably lessened, as he has good copy and knows exactly what is wanted.

It seems that the customer should know what kind of job the printer is going to give, and the printer certainly ought to know what kind of job he intends giving. If a customer comes into the shop some morning with a roll of long hand or typewritten manuscript under his arm and says he wants a folder or broadside and that certain marked paragraphs are to be set in black type, that a picture of the product is to occupy a prominent position, also that the name is to be displayed stronger

than anything else, and that the whole thing is to be enclosed in a fancy border, the average printer will give every assurance that he understands perfectly just what is wanted. And out into the composing room he goes, tells the foreman what he remembers of the story, and the foreman in turn gives the copy to his star compositor with instructions to "get up a classy job." The compositor decides that a two point rule border is fancy enough, puts in plenty of ornaments for class, and sets the type in whatever fonts he can find without picking sorts.

Now when the customer gets the proof and goes up in the air — who's to blame? You can say whom you please, but I say the boss printer.

Just as soon as the customer, who may never have designed a job of printing in his life, starts to explain how he wants a job set, the printer should start dusting off his memories of past experiences and exercise a little precaution. How different things would often turn out if there were a man around the place who was handy with a pica rule and a lead pencil! He could make a rough or an accurate dummy, could letter in or indicate the display lines, designate the space for text matter and the type to be used, and paste in a proof of the cut. Then Mr. Customer would have it explained to him that this was a general idea of what his broadside or

folder was going to look like after the type was set, and if he desired any changes to make them now or there would be extra charges. Of course, the cost of making the dummy should be charged as part of the job.

The business of making dummies is not necessarily an advertising man's job. The printer need not concern himself any more than he usually does with the display value of his customer's advertising. His job is to do the mechanical work, and his concern should be to see that the customer visualizes the style of setup he will get, whether or not it is first water advertising display.

And thus we have the status of the dummy. It is a part of every printer's service, and it saves, in time, worry and mistakes, all and more than it costs to make it.

More often than a printer realizes, he has talent right in his own organization which can be utilized in making dummies. Almost any compositor with a little ambition and a sense of display can make a presentable dummy and it is likely to be accurate. Very often a salesman knows enough about type and type faces to make a dummy. When one stops and considers the large number of instances in which a dummy would have saved considerable time and trouble, it seems that every printer would see that there was some one in his organization who was capable of making them.

HOW COST SYSTEMS BENEFIT THE EMPLOYEE

BY CARL A. JETTINGER



HERE was a time when the mere suggestion of installing a cost system in a printing office aroused the antagonism of the employees. Then the employee saw in the time ticket merely a means of checking up just how much or, as the boss would figure it, how little work he did and how much time he wasted.

Fortunately for both, the employee is beginning to realize that he should take just as much interest in cost systems as the employer, and cases are not rare where the employees realize the value of cost systems better than do the employers. In a few instances unions have even gone so far as to refuse to furnish employees to printing offices that have no cost system, simply because they appreciate that the success of a business is just as necessary to the employee as to the employer.

Digging away to the bottom, we find that the foundation upon which the average employee has built his dislike for the time ticket, without which there can be no cost system having to do with labor, is either fear that he can not produce as much in a given time as he ought to; a suspicion that the employer intends to treat him unfairly; or the desire to slight his work. And let it be stated right here that while we will always have with us the dishonest workman, who wastes his

energy trying to deliver as little as possible for the wage he receives, he forms but a very small percentage of printing office employees, the great majority of whom endeavor to perform as good a day's work as they know how. On the other hand, it can be said that every sensible employer realizes this, and that he also realizes that no human being can deliver as much work on one day as on another; that there are not only days when everything seems to go wrong and delay the work, but that even the most even tempered men have "off" days on which they for some reason or other are unable to do as good a day's work as usual.

No master mind is necessary to discover that an industry that is not profitable can not pay good wages, and that a highly profitable industry can pay higher wages than an industry barely earning interest on the investment. Even the most liberal employer can not pay wages if his business does not earn them, and even the most selfish corporation can be induced by one method or another to pay fair wages, if it is making large profits (to do which it needs employees). The employee should therefore readily see that the more profitable the industry in which he is employed, the more likely it is to pay good wages and to give steady employment; and the more unprofitable it is, the greater the pressure to keep down wages and to lay off employees whenever there is not much work in sight or when there are large payments to meet.

That merchant who would price his goods upon what he thinks they cost, instead of what he knows they cost, would be pretty sure to fail, as would also the merchant who sold by guess instead of by measure. The printer who runs his business without a cost system is in much the same position, as he not only sells at what he thinks his employees' time costs, overhead included, but guesses how much of their time he has furnished the customer—and he usually guesses too low in both instances.

No cost system is a good cost system unless it is so planned that putting down the time expended on the various jobs done during a day by the employee can be done with a minimum exertion on his part; and while no cost system is perfect in this regard, every tried out system comes near being so. The workman should bear this in mind and not try to simplify or change the way of keeping his time. He who, without fully understanding every detail of a cost system, makes changes in the way of keeping time, may do a thing as foolish as the new devil when he suggested that instead of using overlays a halftone should be made to print well by using an abundance of soft packing, that the channels of the linotype be oiled to make the matrices slide more easily and that the lower case be so rearranged that the letters follow in alphabetical order.

The employee should realize that he, and only he, can keep time, and that inasmuch as all other work necessary for the operation of the cost system is done in the office, his duty is simply to report his time correctly as has been indicated to him. In case he does a piece of work that has taken up more time than he thinks it ought to have, he should never juggle this time by putting part of it on some other job, but should report the time just as it was used. Most work done in a printing office requires more time than those who never kept a record of it would suspect; and some particular kinds of work eat up time so fast that it is almost unbelievable. The quicker the employer finds this out the better it is for him and his business. The same holds good where lack of material or similar drawbacks retard the work. Nothing shows the employer the handicaps under which he puts his employees more quickly than a correctly kept time ticket.

Where no time clocks are used workmen sometimes wait until quitting time to make out their time tickets. This should never be done. To insure accuracy, the time should be put down just as it is used up. If the employee will simply make an entry on time tickets as the first operation on every job on which he works he will find timekeeping not at all troublesome.

Many a highly competent employee forms the mistaken idea that he could put in his time more profitably to the employer than by filling out time tickets, and that some of the items he is asked to put down are so small that it is a waste of time to put them down on a time ticket.

Certainly it takes time to fill out time tickets, although not nearly as much as some want to believe; but it takes much more time to keep type and

machinery clean and everything in the plant in good order and in its place, and no good workman will dispute that this is necessary and that it pays well to do it. The same holds good with keeping time.

To simplify calculations, most time tickets are now kept in units of six minutes, that is, one-tenth hours. At the present wage rates the cost of a single six minute unit of men's handwork in a printing office, with overhead added, is hardly ever less than 15 cents, from which minimum cost it runs up to 50 cents a unit, and to still higher figures where expensive machinery is used. In offices where no time tickets are kept a number of units of each employee's time are overlooked each day in the way of small items that are not thought of when the price is made; and whole hours of time fail to get into the charge to the customer because the time it took to do the job is underestimated. This underestimating is done just as often after the job is finished as before, and an employer who has worked at the trade is just as likely to do it as the one who has only office experience in the business. This being the case, the time spent by workmen in making out time tickets is generally the most profitable of all to the employer, considering the losses it obviates. Then, too, the time goes into the job and is charged to the customer, who should rightfully pay for it, just as he pays for any other legitimate expense in connection with the business, particularly as it is the only means by which a price for the work can be figured that is fair both to him and to the printer.

If it pays a grocer to walk from one end of his place of business to the other to charge a three cent cake of yeast, then it surely pays the printer to have employees mark down every single six minute unit of time, some of which units, if they constitute high priced machine time, may cost him from ten to twenty-five times as much as the cake of yeast.

There can be no accurate cost system unless each and every employee turns in a correctly made out time ticket, for in no other way can the data necessary for distributing the overhead charges and apportioning the cost of labor be ascertained. Correct timekeeping is the foundation of a cost system in a printing office, and the employees can easily wreck this foundation and destroy the system. They should, therefore, fully realize that cost systems work to their own good, because they help make the printing business more profitable, and their chances of getting good pay rest almost entirely upon the prosperity of the printing business. Not only that. Many an employee will at some future time want to go in business for himself, or his son, or some one else in whose welfare he has an interest, may do so. The more profitable the printing business is then, the more likely will be the success of the new employing printer.

No sane man would be foolish enough to help cut off the limb of a tree while he is sitting on it. That employee who exerts himself to help wreck a cost system does a thing that is no less foolish, for he helps destroy the support upon which rests his income. Nothing will

do more to wreck a cost system than incorrectly kept time tickets.

While the purpose of this article is to make clear to the employee why he should be as much interested in the cost system as the employer is, a few words to the employer will not be out of place.

Many a cost system has failed simply because the employer did not make proper use of it; many a system gives figures that are far from being correct simply because the employer works in the mechanical department himself and fails to account for his own time correctly, while his time ticket ought to be the model which all other employees should aim to duplicate in accuracy. Many a system has failed because the employer, and the term employer here includes all persons who act for the management, used poor judgment in applying the information he received on the time tickets. If the employer wants his time tickets kept accurately, then he must have his employees realize that he knows that while the tickets will show how little an employee does at some times they also show how much he does at other times. Whenever a job comes up which seems to have taken more time than it ought to have taken, then he should not rashly decide that the employee was at fault, but the matter should be taken up with the employee in a sensible manner and he should be made to feel sure that if the fault rested with inadequacy of equipment, or with anything else that the proprietor can remedy, then the proprietor will make every effort to remedy it.

Where no time tickets were kept in the past and timekeeping is newly instituted, the employer will do well to realize that he is not what the courts term a "competent witness" when it comes to telling how much time a given task should take, for what he knows is not what he has seen himself, but simply hearsay or guesswork. Before making any kind of complaint about some certain kind of work taking too much time, he had better wait until he has several time records of this kind of work and has convinced himself that they do not all agree in showing more time than it was thought they should, thereby proving that only a fair average time was consumed in performing the work.

Where the job took less time than was expected, a few words of praise to the employee will never come amiss; and there always is good opportunity to give these, because in such cases there should be an investigation to find if the time shown on the ticket is correct or if some of it has, through error perhaps, found its way to some other job.

At no time should the time ticket be used for continually finding fault with workmen and registering complaints about work not being done fast enough. Chronic complaints of this nature not only embitter the employees, but they incite them to doctor their time tickets and make the whole cost system unreliable. If an employee is incompetent at one kind of work, he may be good at another. If he is poor at all kinds of work in a printing office, then it is only just to him that he

be so informed in a gentlemanly way, so that he may search for an occupation for which he has more ability. Continual fault finding often makes poor employees out of good ones; it never helps make good ones out of poor ones.

If the employer will make some effort to have his employees realize that by keeping correct time they do him a service which is essential to the success of the business and which he will appreciate, and that while time tickets will show how much work each employee is doing, they have not been installed as a means of using slave driving methods, then keeping time can be made a pleasure to them, instead of a worrisome task.

In conclusion, I would say to those doubting Thomases who still imagine that a printer can well get along without a cost system: What plausible reason is there for his doing without one? If he were in any other business he would buy nothing without knowing what it costs. He would not for a moment think of doing without scales and other devices for weighing, or otherwise ascertaining the quantity. He would be sure to charge his customers with every cent's worth of goods they bought from him. Why then should he as a printer pay good money for the productive time of employees and machines and not find out its exact cost? Why should he sell this time without knowing just how much each customer receives? Why should he fail to make a charge for every cent's worth he sells to customers?

The merchant who buys without regard to cost will not remain in business long. The merchant who sold by guess, instead of by weight and measure, and who was in the habit of frequently throwing in something for good measure, has long ago been crowded out of business and is now perhaps clerking for a former competitor who used more businesslike methods. Even the green foreigner who runs a little stand under some outside stairway or in some other out of the way place now uses computing scales and other devices that tell him exactly not only the quantity he is selling, but the selling price. The old time merchant who used to chalk up his charges in a sign language, so that when an account had been permitted to run for a long time he could not tell whether the customer owed him for a grindstone or for a Swiss cheese, has long ago had his business sold out by the sheriff to some one who uses cash registers, duplicate charge and billing systems and other modern methods, and has ended his days in the poor house, or as a dependent on his children or grandchildren.

The printer who persists in doing business along antiquated lines and with slipshod methods is following in the footsteps of these failures in business, and if he follows them long enough he is sure to arrive at the same destination. To prevent this is most decidedly in the interest of every one connected with the printing business, employee as well as owner, for the more prosperous employing printers there are the more jobs there will be, and the keener the competition to secure good help and the greater the probability of good pay and steady employment.



In other parts of this issue will be found details of the programs of the two great events that will take place during this month — the U. T. A. convention at Toronto, and the Direct Mail convention at Springfield, Massachusetts — both of which should prove of great interest and value to employing printers. These two important gatherings will present exceptional opportunities from the educational standpoint, and should attract large numbers of those who are interested in their own advancement as well as in the forward movement of the industry as a whole. Believing, as we strongly do, that these two events will mean much for the industry, we urge that employing printers immediately arrange their plans to be present at either one or the other of these conventions, or, better, at both of them.

OUR good friend and collaborer, Louis Flader, who is doing such good work for the photoengravers, both through organization work and through his publication, *The Photoengravers' Bulletin*, recently wrote a little statement that contains a world of truth: "Every business has three partners: Capital, the employer; Labor, the employee; the Public, the consumer. No industry can thrive if coöperation among the three is lacking. No business can succeed that has an indifferent or dishonest partner. Each partner owes a duty to the others. *You are one of the partners.*" These words are exceptionally timely and should be studied and thought over carefully. We might add to the statement quoted above that Capital *creates* the work; Labor *does* the work; the public *pays* for the work — and the Public comprises both Capital and Labor. Hence the vital necessity of coöperation — getting together and working together.

A RECENT advertisement of Gatchel & Manning, Incorporated, photoengravers, of Philadelphia, carries the display line, "What Is an Etching?" and goes on to say: "On results, the user bases his judgment of so many square inches of metal, subjected to a certain sequence of processes, tacked on a block of wood for printing." On the same basis we might well ask, "What is a piece of printed matter?" and answer the question by saying: "On results, the user bases his judgment of a certain amount of paper containing a certain amount of reading, subjected to a certain sequence of processes, and put in proper form for distribution." As an engraving, either a halftone or a zinc etching, means far more than the mere piece of metal that has been subjected to certain processes, so a piece of printed matter means far more than just so much paper containing reading matter. Yet how many printers ever give this a thought? The results pro-

duced by printed matter, when properly prepared and distributed, in the vast majority of cases by far exceed the amount expended on it. Still printers do not seem to get away from the idea that they are merely selling printing. Printing is a service, and as such it should be sold. The value of the service rendered should be taken into consideration to a far greater extent than has been the custom.

SPECIAL interest attaches to the insert of typographic specimens which appears in this issue, showing, as it does, the work that is being done by students at the U. T. A. School of Printing, Indianapolis, Indiana. The opportunity was offered the school to provide the material for this month's insert, and the work done on it is entirely the product of the students, from the preparation of the original layouts, through the composition, and also the presswork. It is a credit to the school, and it exemplifies the influence which the school is exerting on the industry. With the students receiving such thorough and careful training, as is manifested by the work on the insert, the school is bound to have a beneficial effect on the printing of the future. We have frequently stated that the work being done at this school should receive far greater recognition from the trade as a whole. The industry needs a great deal more of the educational work that is being done at Indianapolis and in the few other schools where printing is being taught.

Keeping Up the Standard of Production Is Essential

We were talking with one of the heads of a large printing plant not long ago when the conversation turned to the subject of production. "I don't know why it is," said he, "but we can not seem to get the production out of our machines that we used to get. It seems out of the question to get a job through the plant in the time we figure, according to our former records, that it should take. For instance, the other day I sent the copy for a book to the composing room. I had figured it should be finished in a certain amount of time, but when that time had expired the job was nowhere near finished."

The same complaint has been made by others a good many times during the past year or so. What is the reason? When work is a little slack and there is not much going through the plant, some of us are inclined to feel that there is no need for "pulling out," or for keeping up our regular pace — there is not much to do, so we might just as well take our time.

This is a mistaken idea, and one that leads to trouble. It is just as important to keep up the regular pace and

maintain the standard of production and of efficiency when work is slack as it is when the plant is busy. By slacking up and "making the job last" we pile up extra and unnecessary time which has not been included in the estimate, yet which must be shown on the cost records for the job. In this way the job is made to show a loss, instead of a profit as it should.

It must be kept in mind that when a job is taken into the plant a certain price has been set for it, and that is the price the customer will pay. If the cost of producing the work exceeds the amount figured in the estimate the loss must be borne by the plant. It can not be passed on to the customer.

With competition extremely keen at all times, and especially so during dull periods, it is more than ever essential that production be maintained at the maximum efficiency in order that the cost may be kept below the price received for the work.

There seems to be a large number of workers who have the false idea that by holding back on work and not keeping up to the standard of production they are making their own jobs last longer and are also making work for others. They do not seem to realize the fact that the extra cost must be borne by some one, and that it can not be continually passed on to the customer. When the cost exceeds the price agreed upon between the salesman and the customer, the firm must stand the loss — and it does not take many of these losses to make it impossible for the firm to secure the wherewithal to meet the pay roll and other expenses. Every job going through a plant must show its proper percentage of profit in order that the business may be carried on successfully.

Maintaining the highest possible degree of efficiency in production at all times is a vital necessity if any business institution is to be continued on a successful basis. And it must be kept in mind that it is essential to the welfare of the workers that they themselves join with the heads of the business in seeing that production is maintained at the highest possible standard.

Information Wanted Regarding Methods of Adjusting Wage Scales

An announcement has been made by the United States Department of Labor to the effect that, through the Bureau of Labor Statistics, a study is being made of the methods of adjusting wage scales and concluding collective wage agreements where cost of living figures enter into the wage adjustment. To that end, the Bureau of Labor Statistics wishes to communicate with the various companies, members of arbitration boards, labor managers, or others who are using cost of living figures in the determination of wage awards.

If any reader of *THE INLAND PRINTER*, who has not already communicated with the Bureau, is using cost of living figures in the adjustment of wages, it will be appreciated by the Bureau if he will write to the Commissioner of Labor Statistics, Washington, D. C., and inform him of that fact.

Any of our readers who are using these figures can render a distinct service by cooperating with this department of our Government in the work of gathering this information.

The Long Price List Question

For some time past there has been considerable discussion as to whether paper houses should sell to the consumer at the same prices as to the printer, or whether the paper houses should list their prices at a higher rate to the consumer and allow a discount to the printer. This brings up the old question as to what position the paper house holds. Is it that of the middleman, with the printer as the actual retailer of the paper, or is the paper dealer the real retailer?

As in all discussions of this character, there is rather a wide division of opinion. Paper merchants are divided, some contending that the printer should be given the benefit of a lower price than the consumer, others claiming that the prices of paper should be the same, whether sold direct to the consumer or to the printer. Printers are by no means united in their opinions. Some prefer to have the customer purchase the paper direct, as it avoids the necessity of tying up their own money. Others contend that they are entitled to the privilege of making a profit on the paper they handle, and therefore the customer should be made to pay a higher price when buying direct from the dealer. It is clearly evident that these differences of opinion must be brought to a point of reconciliation.

There is much to be said, both for and against the long price list. Arguments pro and con could be presented without end. We are not presuming to be able to settle the controversy, neither do we aim to express an opinion here, either for or against. We are inclined to believe that there is considerable truth to the contention that, in this case as in many others, printers are their own worst enemies.

It can not be denied that the printer is entitled to make a profit on the paper, as well as on all other materials he handles, just as he is entitled to include a proper charge for handling the paper. Here is the justification, from the printer's standpoint, of the claim for the long price list, by which the printer receives the benefit of the discount, making the price lower than that paid by the customer when purchasing direct from the paper dealer. The question arises in our mind, however, as to whether the printer is ready to enjoy a privilege of this nature. Printers have had too widespread a tendency to let the customer dictate the price, and to give him the benefit of any saving made in the cost of materials, just as they have been too much inclined to give the customer the benefit of all gains made through increased efficiency, or through increased production due to improved machinery or other equipment. So, should the long price list be put into effect by the paper houses, the printer would, in nine cases out of ten, continue in his philanthropic way and give the customer the benefit of any discount he might receive, instead of taking advantage of the opportunity to obtain a better margin of profit.

Until printers in general reach the point where they stand for their rights more than they have been doing in the past, and discard the practice of shaving prices down to the bone in order to get jobs into their own plant and to prevent them from going to others, we doubt very much whether it will make any great difference whether they have the long price list or not.

THE WATERMARKING OF PORTRAITS, ANCIENT AND MODERN

BY DARD HUNTER



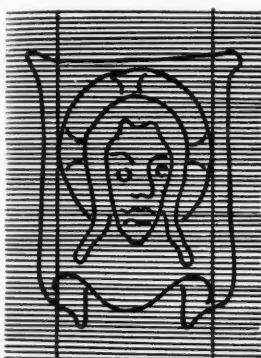
HERE is some controversy concerning the date when the first watermark in paper made its appearance, but several authorities set 1301 as the date of the earliest papermark.¹ The marks from the early fourteenth century were of simple design and mostly in the form of crosses and circles with a goodly proportion of crudely executed and grotesquely shaped animals. The full length human figure is rarely seen in ancient watermarks, and the replica of the head alone even more rarely.

The first portrait watermark appears to be that of Jesus

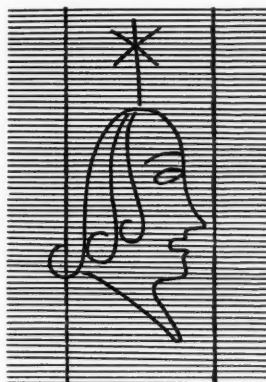
as elephant, colombier, pott, foolscap, crown, post, hand, etc., owe their origin to these primitive watermarks, we may infer that these heads are the source of the term "Jesus," a size of paper which still exists under this name.

Another watermark that occurs in fifteenth century paper is the head of a negro slave. The example given is from 1415 and it will be noted that a bandage has been pushed from his eyes, no doubt symbolic of freedom. In this mark the head is crowned, the crown being surmounted by the Rose of Bliss.² In the first two or three hundred years of watermarking, examples of full length figures and heads of the Saints, the Popes and the Virgin Mary are found, but the examples are so crude that they are more interesting from an archæological than from an artistic viewpoint.

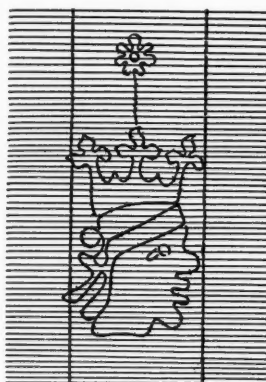
Nothing really artistic in portrait watermarking was accomplished until the eighteenth century, when we find the French



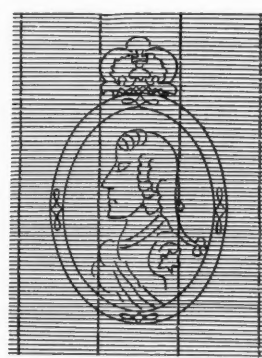
No. 1.



No. 2.



No. 3.



No. 4.

Christ, and is of French origin from about the year 1399.² This mark represents the Vera Icon, or True Image.

The legend runs that the Savior on the way to Calvary was met by the woman Berenice. Filled with compassion, she wiped His face with her handkerchief which miraculously retained an imprint of the Divine features, whereupon Berenice was rechristened St. Veronica, an anagram of Vera Icon.³ It is, no doubt, the kerchief with the impress of this head that is reproduced in this early fourteenth century watermark.

Papermarks of Christ in profile appeared in limited numbers during the fourteenth, fifteenth and sixteenth centuries. In these marks the head is usually represented with three locks or strands of hair, evidently meant to symbolize Christ's oneness with the Trinity. In most of these marks the mouth is open, no doubt meant to denote Christ teaching. (See illustration No. 2.)⁴

As most of the terms used to designate sizes of paper, such

No. 1 — A watermarked portrait of Christ, from a French sheet of 1399. No. 2 — A fifteenth century watermark of Christ, showing the cross, three locks of hair, and open mouth. No. 3 — A slave head watermark from the year 1415. No. 4 — Portrait of King Friedrich, a watermark from 1750. No. 5 (below) — From 1805, a good example of early nineteenth century wove mold watermarking. Reproductions from pen and ink copies of the originals.



No. 5.

and Germans making outline watermarks of their sovereigns. These portraits were of the simplest drawing and execution and were mostly

enclosed in a round or oval border surrounded with lettering, very much in the same manner as the design of a coin or medal. The head of King Friedrich, a mark from 1750, is a representative example of the height to which portrait watermarking attained in the middle of the eighteenth century. The head of Louisa, Koenigin von Preussen, from 1805 is characteristic of the work done in watermarking in the early nineteenth century.⁵ This mark is well designed and shows a sense of balance not often found in watermarks of a hundred years ago. All of the marks before the middle of the nineteenth century were made in outline and were formed of small wires which were sewed to the covering of the mold on which

the paper was made, as shown in the photograph of the old Dutch mold. In a laid sheet of paper the laid and chain lines may be seen when the sheet is held to the light, and any wire work that is added to the top of these wires may also be seen, but to a greater degree. On a mold for making hand made paper the wet pulp lies flat on its top surface, but underneath where it lies against the wires of the mold, or watermark, it is held thinner. It is this thin part in contrast with the heavier that gives the transparency to a papermark. In some of the more elaborate portrait watermarks in outline several different thicknesses of wire were used, thus giving a little more "color" to the mark in the sheet. These outline portraits formed of

¹C. M. Briquet in *Papiers et filigranes des archives de Gènes, 1154 à 1700*, gives the date of 1154 as the first watermark. Fredrick Keinz in his book, *Ueber die älteren Wasserzeichen des Papiers und ihre Untersuchung*, cites 1285 as the first dated watermark, and Harold Bayley in "The Lost Language of Symbolism" gives 1282 as the date of the original. The mark of 1301 was symbolic of the endless world surmounted by a cross which might be a Salitre (Crux Decussata), a St. Andrews Cross or a Cross of the Catacombs.

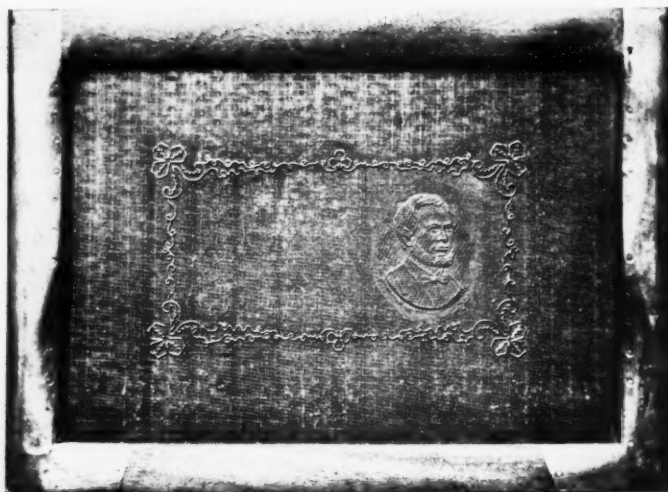
²Midoux et Matton, *Étude sur les filigranes des papiers employés en France aux 14^e et 15^e siècles*, page 22.

³Harold Bayley, "A New Light on the Renaissance," page 17.

⁴Fredrick Keinz, *Die Wasserzeichen des XIV. Jahrhunderts in Handschriften der k. bayer. Hof- und Staatsbibliothek*, page 23.

⁵Harold Bayley, "The Lost Language of Symbolism," Vol. I, page 31.

⁶Hohenkrug *Wasserzeichen aus alter und neuer Zeit*, pages 3 to 9.



A wove light and shade mold with deckle.

wire were mostly used on a laid mold, but in some of the later examples the wove mold covering was used.

While the wove mold covering was invented as long ago as 1750, it was not until 1845 that W. H. Smith, an English papermaker, originated the light and shade form of watermarking by using this finely woven wire cloth. With this method every degree of lightness or density is possible in the portrait, as the paper is held in any thickness over the entire picture.

For this process the portrait is modeled in intaglio, and from this model dies are made, one in intaglio and the other in cameo. Between these two dies is pressed the woven cloth, which forms the covering of the mold on which the paper is made. The wire cloth takes the same form as the model and holds the wet, fibrous pulp in as many thicknesses as there are heights and depths in the wire cloth, thus forming the portrait or design. In a charcoal drawing the heaviest shades of a picture are caused by the heaviest application of

crayon, and vice versa; in a light and shade watermark the heaviest or thickest part of the portrait is caused by the heaviest deposit of pulp, and the lightest by the pulp being distributed less heavily. When a newly formed sheet is "couched," or laid on the felting which receives it from the mold, the thickness of the pulp sheet will vary from nearly a quarter of an inch to about the thickness of cardboard. When the wet sheet is pressed the thickness of the sheet will appear to be almost the same over the entire surface of the piece of paper. However, in a pile of a few hundred sheets of finished paper so watermarked, these thick and thin parts of the portrait are noticeable when the fingers are run over the pile, as this gives the feeling of numerous miniature hills and valleys. The heaviest part of a light and shade watermark should be about three times the thickness of the margin or plain part of the sheet of paper, while the lightest part should be about one-third that thickness.

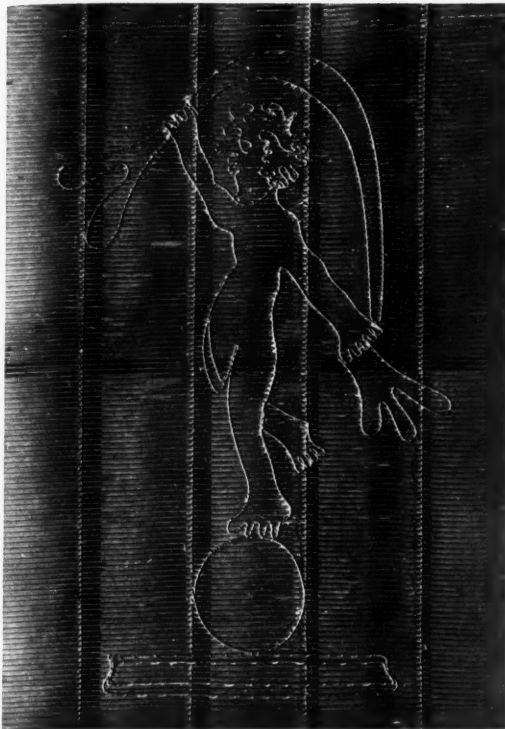


Modern light and shade mold on which was made the portrait watermarked sheet of paper which is shown in the following illustration.



Watermarked portrait in a sheet of note paper with deckle on all four edges. This sheet was made on the mold shown in the preceding illustration.

The material used for these shaded marks is a combination of cotton with a little linen, and the fiber is beaten very short so that the pulp will lie over the different heights of the wire cloth properly. If a long fibered stock were used it would not give a sharp and distinct picture when the sheet was held to the light. It is on account of the short fiber that all finely watermarked paper is weak and easily torn. In order to get a clear cut watermark the wearing quality of the paper must be sacrificed, but owing to the best grade of material being used the paper will not suffer deterioration so long as it receives but little wear. In making light and shade marks one of the most difficult features that must be overcome is to get the sheets absolutely clear and free from any rust or specks of dirt. To prevent this the pulp is screened several times before being used,



A section of an antique laid mold showing the wires of the watermark laced to the laid wires. An eighteenth century Dutch mold.

the beater, vat and all appliances being constructed of tile so that no foreign substance can find its way into the pulp and hence into the paper. These watermarked portraits are extremely difficult to execute, both in making the molds and in forming the sheets of paper upon them.



Watermarked portrait of Schiller, the original sheet of paper being about foolscap size.

Perhaps the first portrait made by the light and shade process was a likeness of Emperor Napoleon, which was made in France in 1849 and exhibited at the Industrial Exposition of Paris in that year. This watermark was considered a highly remarkable piece of work at that time, but it does not compare favorably with the specimens that are made by the same process today.

In the first years of the development of these shaded marks there were few portraits attempted, but numerous examples of buildings and landscapes were produced, many by Mr. Smith himself. In 1877 a portrait of William Caxton was made and was exhibited in London at the Caxton celebration in that year.

During the latter part of the nineteenth century several of the best papermakers in Europe produced portrait water-



Watermarked portrait of the late Elbert Hubbard. This paper was made in a goldenrod tint with deckle on all four edges.

marks of a high order, but they were made more as an artistic achievement than as a money making project, as there has never been a very great demand for them commercially, owing to the expense incurred in making the molds and the finished paper. At that time most of these watermarks were made in exhibition sizes and were not used for note paper, which has become quite customary today.

In recent years most excellent portraits have been made of Schiller, Lord Byron, Pope Benedict, the King and Queen of Italy, the ex-Kaiser of Germany, Theodore Roosevelt, as well as many other notable personages. The late Elbert Hubbard used a portrait of himself in the upper right corner of his letter paper, and as there were many thousands of these sheets made this mark is perhaps more familiar in this country than any other portrait watermark that has been made.

When it is necessary to make large quantities of these portrait watermarks it is the custom to make four sheets on a mold. The mold is crossed both ways with a square wire, which cuts the sheet as it is being couched, thus giving two genuine and two imitation deckles on every sheet.

DIRECT MAIL ADVERTISING FOR PRINTERS

An Announcement by the Editor



THE INLAND PRINTER takes pleasure in making the announcement of a new department, which will be started with the November issue, and which will prove of great interest and value to all members of the printing fraternity. As stated briefly in the editorial columns of our September issue, arrangements have been completed with Robert E. Ramsay to conduct a department in this journal which will be devoted to the work of effective direct mail advertising for printers. This is a subject that is of vital importance to



Robert E. Ramsay.

printers, not alone from the standpoint of preparing their own advertising. To the printer, in a very large measure, is offered the opportunity to greatly increase his business, and place it on a more profitable basis, by creating publicity matter, not only single pieces but also complete campaigns, for customers. This is something that has been overlooked to too great an extent by printers in general — by many because they have been afraid to attempt the work, or have not been sufficiently familiar with it to know how to go about it.

Mr. Ramsay really needs no introduction to the printing and advertising fields, as his years of activity have gained for him a wide reputation. A few words regarding his fitness for conducting a department of this nature, however, will not be amiss.

For years Mr. Ramsay has been a regular contributor to all the printing and advertising journals. He was formerly editor of *Advertising and Selling*, also of *Postage*. Combined with this work he has been retained as a lecturer on direct advertising by the New York University, the University of Chicago, University of Toledo, and the University of Missouri. For over seventeen years he has been engaged in sales

promotion, sales management and advertising, and has specialized particularly in direct mail work. His wide experience and his knowledge of the work have gained for him an enviable reputation as one of the leading authorities, and he has been in constant demand as a speaker at conventions and other meetings. His advice and counsel are continually sought by the organizations in the field. He now holds the position of chairman of the Division of House-Organ Editors of the Associated Advertising Clubs of the World, and for seven years he has been an active member of the Board of Governors of the Direct Advertising Department of the same organization.

The book, "Effective House-Organ," of which Mr. Ramsay is the author, has come to be recognized as the standard work on the subject, and he now has on the press a new volume which is being published under the title, "Effective Direct Advertising," which, from the statements of those who have examined the manuscript and advance proofs, bids fair to take a place among the leading works on advertising.

In conducting the new department in this journal, Mr. Ramsay's aim will be to make it a direct "how and why" feature, emphasizing the salient points and eliminating the non-essential. He has outlined the work so that it will present a complete series, running consecutively through twelve issues, commencing with November. Thus it will offer what may well be called a complete course of instruction in direct mail advertising for printers. The department will not be devoted to reviews, nevertheless specimens of advertising, both single pieces and complete campaigns, are solicited so they may be used to demonstrate the principles emphasized.

THE INLAND PRINTER takes a great amount of pleasure in adding Mr. Ramsay to its regular staff of department editors, and in offering to its readers one of the most valuable features that have been presented to the printing and allied industries.

DISTORTED PERSPECTIVES

Ninety-nine out of every hundred people are suffering from "distorted perspective." They are too close to themselves and their businesses; so close that one angle — their own — fairly smashes into their field of vision, dominating and obscuring the rest of the picture.

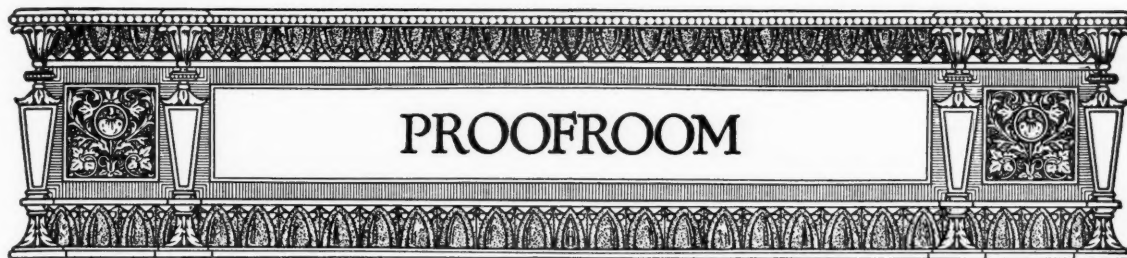
We're all chiming in just now on the remonstrative chorus that the "public" won't buy. We talk of this obdurate "public" as though he were some missing link in the human species quite apart from ourselves. Yet if the long expected man from Mars could get a group picture of that public, he would find your face and mine somewhere buried in the mass.

When searching for the "public" we use binoculars and forget the mirror. We search for him in the theaters, on the streets, in our neighbor's office — and forget to look in our own desk chairs. We find him written about in the newspapers and talked about at the club, but how often do we discover him wearing our own smoking jacket and paying the bills of our wife's husband?

You are part of my public; I am a small fraction of yours. Both of us occupy places in Neighbor Smith's mental picture of the "people." We, in turn, try to sell our goods to him. If you are looking for a reason why Smith won't buy skates or locomotives from you, dig down into your own mind for your reason for not buying shirts or shoe polish from Smith.

It's the distorted perspective that causes the trouble. You see Smith only as a possible buyer. He looms so large in that role that you forget that he also has something to sell, even though it may be only the labor of his hands.

When will business pick up? When you and Smith and I quit sitting on snowy mountain peaks and viewing each other with faulty binoculars. When we stand side by side in front of the mirror and say to the reflection in the glass: "Good morning, Public. Let's start things going again." — *Graphica*.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Placing of Points With Quotations

F. D. S., New York, writes: "I note that printers (some of them at least) are putting period and comma outside of single and double quotations. It has not been done, as far as I have seen, by the best printers, but by a few 'rush shops' that undoubtedly follow the freaks of typewritten copy. A good old printers' rule was to except the period and comma, while changing other points to conform to the sense. Is the other style coming into use?"

Answer.—It is hardly fair to say that only "rush shops" put commas and periods outside of quotation-marks, or that such practice is always a following of freaks of typewritten copy. I have no doubt that the objectionable style sometimes results from mere "safety first" following of copy, but I am equally certain that it often appears in the copy because authors prefer it. Authors are as subject to freakiness as typists and printers, and those who are paid for writing or printing have to obey orders even when the orders are freaky. The good old printers' rule remains as good as ever, and the contrary style is no more common than it has always been. Books printed in good style where the printers are allowed to control such matters usually have commas and periods inside, though a few excellent printers also are as freaky as any one else and prefer the other style. Those printed under strict orders to follow copy show the same variation, sometimes one style, sometimes the other. Neither style is any commoner than it has always been. I have among my books some with one style, some with the other, both old and new, both styles coming from sources of equal reputation. I think I have plainly shown, both here and in many other paragraphs on the same subject, my strong preference of the style indicated by the "good old printers' rule."

Spelling of Certain Plurals

X, Boston, Massachusetts, writes: "According to the later dictionaries, have not the plurals of certain words ending in *o* been revised? I refer to such words as palmetto, mosquito, innuendo, sombrero, bastinado, which I think should not end in *es*—the *e* should be omitted if possible."

Answer.—Revised as used in the question must mean changed. I find little change except that the recent books give some plurals which the older works omitted, presumably leaving their spelling to be decided by rule. Fortunately, the words so slighted are seldom used in the plural. Among them is *bastinados*, as it is given in Webster's New International, but which many good spellers would write *bastinados*. In the same Webster's are *sombreros* and *palmettos*, but *palmettos* is also allowed. The Standard gives *palmettos*, but not *sombreros*. Evidently, dictionaries are slack in recording plurals. I think the questioner has not thought enough of established usage when stating a preference for *mosquitos*. Such spelling would call for *potatos* and *tomatos*; but *mosquitoes*, *potatoes* and *tomatoes* are universal spellings. There is no such plural from which it would not be possible to omit *e* if only the

people agreed to do so, even down to *cargos*, *echos*, *negros*; but everybody writes *cargoes*, *echoes*, *negroes*, though writing *cantos*, *pianos*, *solos*, etc. No noteworthy change seems to have been established since Gould Brown wrote, about 1850: "For nouns ending in open *o* preceded by a consonant, the regular method of forming the plural seems to be that of adding *es*, as in *bilboes*, *calicoes*, *tornadoes*, *torpedoes*, *innuendoes*, *viragoes*, *mangoes*, *embargoes*, *cargoes*, *echoes*, *buffaloes*, *volcanoes*, *heroes*, *negroes*, *potatoes*, *manifestoes*, *mulattoes*. In words of this class the *e* appears to be useful as a means of preserving the right sound of the *o*; consequently, such of them as are the most frequently used have become the most firmly fixed in this orthography. In practice, however, we find many similar nouns very frequently, if not uniformly, written with *s* only, as *cantos*, *juntos*, *solos*, *quartos*, *octavos*, *tyros*. So that even the best scholars seem to have frequently doubted which termination they ought to regard as the regular one." Webster's New International, under the heading "Orthography," says that the regular plural termination is without the *e*, but Brown's seems a little truer to me.

Some Puzzles in Spelling

Inquirer, Andover, Massachusetts, asks: "Can you tell me why the dictionaries use such forms as *pyjama*, *coconut*, *gauge*, *mold*, *anilin*, *gantlet*, etc.? Is it a matter of spelling reform, or are these simply preferred or best usage?"

Answer.—The words "the dictionaries," as used in this question, seem to indicate an assumption that all dictionaries prefer the spellings instanced. In fact they do not. I shall not say anything here of words not mentioned, although the "etc." comprehends many others. Reasons differ. No one reason applies in all cases. Prevalent American usage is preserved in the Standard and in the Century in the word *pajamas*, the other spelling being referred to this. Webster's New International prefers *pyjamas*, because that was held to be a better presentation of the original sound. The man who succeeded in persuading the Webster's editor to favor *pyjamas* worked also on both the other works, but could not win their favor for *pyjamas*, and they kept *pajamas* as their preference. In the Century, *cocoanut* is the form given, as it was in the earlier works and still is in common use; but the Standard and the latest Webster's made it *coconut*, I suppose to differentiate its *coco* from the common *cocoa*, which is a perversion of *cacao*. *Coconut* is etymologically better than *cocoanut*, but is not commonly used. *Gauge* for a measure is preferred in the Century and in the Standard, but the latest Webster's distinctly prefers and uses *gauge*. The Century says, "The pronunciation and the regular former spelling require *gauge*," but nearly all the quotations have *gauge*. Spelling reform must be partly involved in this case, as it certainly is in the next one. All American dictionaries agree in spelling *mold*, which spelling was originated by Noah Webster as a reform of the English *mould*, to make it agree with *bold* and *fold*. *Mould* is now clearly held to be British only. *Gantlet*

and gauntlet have both been used with the same meanings, but are now separated in all three dictionaries, gauntlet being used for the glove and gantlet for the punishment of running the gantlet and for a stretch of railroad track. Anilin is not even mentioned in the Century's first edition or any earlier Webster's, and is barely acknowledged as a variant of aniline in the latest Webster's. The word is one of many chemical words all of which the Chemical Section of the American Association for the Advancement of Science voted to change in spelling, because the shortened form best showed the prevailing pronunciation. I was told by one of the members that the vote was taken in the absence of at least half of the membership, and that most of the absentees left the meeting because they would not vote. Which is strong evidence that many chemists do not prefer to spell anilin, chlorin, etc., but cling to aniline, etc., as Webster's Dictionary does.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL



HERE are very few pages of an unabridged dictionary which do not contain curious information about words, and even many of the most erudite persons profit by frequent resort to the records, which are made by carefully selected specialists. In culling instances of curious interest from among the vast vocabulary now itemized in these works, of course personal selection must be made, and no person can ever be sure that his choice is the same as that which any one else would make. This fact may be held accountable for absence of various items from our selection that will be thought by some readers to be of more curious interest than some of those which are noted. Another fact worth stating is that this writing is intended to arouse interest which will lead to personal research with intention to enrich one's self with larger and better understanding of our language. These facts also account largely for apparent neglect of words that are in the last part of the dictionary.

It seems to the present writer unlikely that any one would think of a companion as anything but an associate or comrade, yet the latest Webster's dictionary has six separate definitions of the word companion. Webster's Unabridged had only one definition, and it really seems that the earlier treatment was the better, since it gave the sense that is always in the word, only failing to state the fact that it was formerly used with an implication of inferiority, just as fellow is now. This difference of treatment is illustrative of the general trend of dictionary-making, which favors the giving of a distinct definition for each separate application of a word, although the real sense is the same all through. And yet this is hardly true, for Webster's, like others, does not separate the hired companion, as to whom the word suggests inferiority, very similar to that of the old contemptuous use. Company shows similar growth in the dictionaries. Most curious of all we may learn of these words is that they both originate from a Latin word whose elements mean together and bread, put together as meaning those who eat with each other. We are reminded by this etymology of the word pantry, from the same Latin word *panis*, and so meaning strictly a closet where bread is kept.

A search in the dictionary that would repay any one interested enough to make it would be for words that have directly opposite meanings, according to context, and for those which have had such meanings and lost one. Seemingly among the first are two that are the same in spelling, but of different origin—the verbs used in saying that one cleaves to another and that we cleave something, the first meaning that one adheres or sticks to the other and the second that we split the thing into separate parts, the two expressing exactly oppo-

site sense. We copy things or persons or actions by duplicating them or producing imitations or transcriptions of them, and it is from the fact that in this way abundance of such repetition arose that our familiar word copy came into use. In our early language copy often meant abundance or supply, just like the Latin word it comes from, as when Ben Jonson spoke of copy of wit. This early sense did not long survive, because the word was not needed for such use, and it had assumed other senses which it still has. One of the most curious developments of word-uses is shown in our present naming of the reproduction and the thing from which it is made by the same word—a copy is made from copy. We learn to write from copy (a pattern) and our early effort is to make a copy of that copy. We are not commonly given to noticing such directly opposite senses of the same word, but our every-day language comprises many of them, though one of the ordinary processes of our speech is the distinguishing of different objects by different names. It is not at all likely, for instance, that any one now would think of calling a merit a demerit, notwithstanding that Webster's New International Dictionary defines a demerit in both ways, and that once the word was in good use both ways. The same dictionary defines an omen merely as an occurrence or sign that foreshows, without noting the fact that now an omen is commonly that which foreshows evil, or that it is quite common to specify it as a good omen or an evil omen, though it does say that portend and portent are used especially to indicate evil.

In Webster's New International Dictionary we read first that to be cunning was to be learned or well versed, especially in occult or magic lore; next that a cunning workman is a skilful one; then, that cunning work is ingenious or curious work; then, that to be cunning is to be crafty, sly, or artful; then, that it is to be keen or clever (of intelligence); and lastly, to be prettily or piquantly interesting or attractive, as in America we say a child is cunning. The dictionary does not tell us in plain words that all these uses of the adjective arise by a common process of development from an Anglo-Saxon participle which was the original word for our sense of knowing, and in which sense our word cunning was first used, with no implication of any kind. We have to know these plain connections, as all words would require much more space than the dictionary has for full explanation. The process mentioned is known as degeneration of meaning, and is the subject of a chapter in Greenough and Kittredge's "Words and Their Ways in English Speech," where we are told: "Descent is easy, and words, like people, show a propensity to fall away from their better selves. The degeneration is sometimes due to special causes. Usually, however, the word takes its first step in the downward path when it is used in slight, perhaps in jocose, disparagement. As time goes on it gets into worse and worse odor, until at last it may become a term of extreme contempt or reprobation." These authors cite many instances of English words which show such change of meaning, among them being villain, knave, vassal, varlet, fellow, counterfeit, silly, fanatic, and lewd. They say: "Cunning, sly, and crafty were commendatory adjectives at first. Cunning is 'knowing,' hence skilful, as in 'a cunning workman.' Crafty was skilful, especially in a handicraft. . . . Sly was wise or skilful in any way, but with no evil meaning. All such words deteriorate easily. Even knowing has a suspicious sound."

All the words we have mentioned as cited in the chapter referred to are good words, and it is only their meaning, or rather their application, that has changed. This seems worth stating, if only by way of warning, for even these professors of language have referred to some of the words in a misleading way, speaking of some words as deteriorating, when they really mean that the meaning has deteriorated. A word that remains in reputable use, even if its use becomes restricted to things of poor repute, does not thereby itself deteriorate.

THE DIDOT DYNASTY OF PRINTERS

BY FRED T. SINGLETON AND
HENRY LEWIS BULLEN



AMONG the illustrious dynasties of master printers we place the Didot Family third in greatness, following only the Aldines and the Estiennes. The Didots at the present time are among the wealthier printers and publishers of France. During the two hundred years of the existence of their House the Didots have been progressively prosperous. Today their headquarters in Paris occupy the same spot on which in 1705 the first Didot learned the profession of printer. Their principal works are at Mesnil, in the department of Eure, where they have a very large and efficient plant. Among other activities, they are publishers and printers of the Didot-Bottin "Annuaire de Commerce," a business directory printed in octavo in five volumes, each about five inches thick, in which we find the entry in the 1921 issue, "Firmin Didot & Co., printers in all processes, for commerce, of magazines and de luxe editions in colors, books in foreign languages, brochures and catalogues de luxe, rue Jacob No. 56, and at Mesnil-sur-l'Estrée, Eure." This business directory, containing a remarkable number of advertisements, is printed with clearness and brilliancy on supercalendered paper containing a large proportion of rags, and in its editing and the comprehensiveness of the information contained it has no equal anywhere. The firm is also listed among the publishers. It was the rule of the family that the sons must serve an apprenticeship to some branch of the business, which included paper-making, typefounding, printing and publishing. It was the good fortune of the family that in each generation there were members of it deeply imbued with a love of printing as an art, which impelled them to issue in each generation a series of masterpieces of the typographic art, not primarily for profit, though that was not withheld, but in honor and for the glory of their profession. Some of these works involved great expenditures, such as no other family of printers has been competent to incur, and they are the more remarkable from the fact that the types, the engravings, the inks, the papers and the presses used in producing them were all made in establishments owned and operated by members of the Didot Family. There never was a printing house on a large scale so self contained. Three members of the family in three generations have added to the literature of printing, and until the death of Ambroise Firmin Didot, in 1876, the seniors of the family were in the forefront of every movement for the advancement of craftsmanship and the benefit of the craftsmen of their art. The more notable master printers of the last century in France were trained as apprentices in the Didot establishments. Among these were Paul Renouard, Paul Dupont, Claye, Rigoux and Pinard, some of which names are familiar to all who are students of the history of printing. At various periods the Didots issued three of the best text books of printing in any language: in 1825, the typographic gem, Marcelin Brun's "Manuel Pratique et abrégé de la Typographie"; in 1835, A. Frey's "Manuel Nouveau de Typographie-Imprimerie," in two volumes; in 1847, Théotiste Lefevre's "Guide Pratique du Compositeur de l'Imprimerie," in two volumes. The authors of these books, invaluable at the dates of issue, were trained by the Didots, and each work bears evidence of personal interest in the work on the part of some member of the Didot Family. Lefevre, as a compositor, could set types in many foreign languages. He was truly a learned printer. In 1835 he was given the task of creating a new Didot printing establishment at Mesnil, which he made the most important printing establishment of Europe. He was followed in the management by his son, Charles. The introduction of paper-making machinery in the Didot paper mills at Mesnil having

thrown many work people out of employment, the Messrs. Hyacinthe and Ambroise Firmin Didot transformed one of the large factories into a school of printing for their employees, under the care of Lefevre, who in 1880, at the age of eighty years, was still managing director. A large proportion of the students were women. These students were taught academic subjects by nuns, engaged for the purpose, and to read and compose in Latin and Greek, in addition to instruction in all the processes of printing, engraving and bookbinding. A marvelously efficient printing establishment was thus created, in



Firmin Didot, 1764-1836.

In this portrait, reduced from an etching by Staal, the artist properly associates Firmin Didot with Aldus Manutius, the Estiennes and the Elzeviers; at the top are represented the gold medals awarded to the great French printer in various international exhibitions held in the period when an award of the kind was really well considered by juries of eminent experts.

which many of the more magnificent editions of the Didots were produced. The types now most commonly used in France are called Didot types, made after designs originated by the Didots, and the measurements upon which the bodies and height of French types are cast is known as the Didot system of point bodies. The first machine made paper was produced in the paper mills of the Didots, one of whose foremen — Louis Robert — invented, in 1798, the type of papermaking machine known to us as the Fourdrinier, after the first owners of the English patents. In all periods of their history the Didots have been highly honored by the French Governments and by the French Institute and other learned bodies. The leading members of the family in all generations have combined high craftsmanship and business ability with high scholarship. They nourished their souls in the arts and in literature and lived in a noble way, but did not fail at any period to receive an adequate reward for their services.

The first printer of the Didot Family was François Didot, born in Paris in 1689, son of a merchant. His aunt, Marie Anne Didot, widow of Jean Luc Nyon, who died in 1689, carried on at that time her late husband's bookselling business, which had been established by his ancestors of the same name as early as 1580. This circumstance and the further fact that

publishing, bookselling and printing were usually carried on as one business, doubtless brought the father of the young François to the decision to apprentice his son to a printer. There was at that time no occupation more honored than that of a printer. The reading public appreciated more highly than they do now the prime importance of our art in their lives, and to this proper reputation we owe the large number of fine copperplate portraits of the printers of the late seventeenth and early eighteenth centuries. The public bought portraits of kings, cardinals, statesmen, generals and, last but not least, of printers. A mere merchant, whatever kind of merchandise he might offer, was advancing his son in social and occupational status when Denyse Didot apprenticed François in 1705, at the age of sixteen, to André Pralard, publisher and printer, whose house and shop were in the Rue St. Jacques, then almost wholly occupied, as it had been for more than two centuries, by members of the guild of publishers and printers, which included the typefounders and the engravers, the papermakers and picture makers and the bookbinders. Among these persons François would be no stranger; their occupations were to a great extent hereditary; and young Didot's passport to the art and mystery was his relationship to his aunt, the Widow Nyon, a name which had appeared on the guild rolls for more than a century. His apprenticeship being well and truly served, François Didot was entered as a journeyman at the age of twenty-one, and three years later, in 1713, received his license as a master printer. In 1735 he

publishing between 1731 and 1753 nearly one hundred volumes of first editions of that author's work, besides many reprints. Three of these works were translations of three novels, which were the most popular of their time, written by Samuel Richardson, master printer of London—*Pamela*, *Clarissa* and *Grandison*. François Didot, having thus successfully established his business, died in 1757, leaving the work to be carried on by his two sons—François Ambroise and Pierre François.

François Ambroise, eldest son of the founder of his house, was born in 1730. Apprenticed to his father, he was entered as a master printer in 1753. In addition to carrying on and



Medal struck in 1823 in honor of Pierre Didot (1761-1853), grandson of the founder of the Didot Family of Printers. He was printer, typefounder and papermaker, and expert in all, as well as publisher. The reverse shows a printing press, with the legend, Horace, Virgile, Racine, Lafontaine, edons en fol., referring to his more famous typographical masterpieces, printed in large folio.

was elected assistant warden (syndic-adjoint) of the printers' guild and became warden in 1753. His shop was at the sign of the Golden Bible in the Pavée-Saint-André-des-Arts and afterwards on the Quai des Grands-Augustins. He married a daughter of a fellow member of the guild, Sebastien Ravenel. Inter-marriage among the families of guild members was usual. The eldest son of François married a daughter of the printer Voisin; his second son married the daughter of the printer Montard. His two daughters married the publishers De Bure and Barrios. The printers of Europe under the admirable guild system formed little worlds of their own and lived and prospered in harmony. François Didot published many popular books. He was fortunate in gaining the friendship of the most popular novelist of his day in France, the Abbé Prevost,



Medal struck in 1857 in honor of Firmin Didot (1764-1836), grandson of the founder of the Didot Family of Printers. He was printer and typefounder, and expert in both, as well as publisher. The reverse has a chaplet of laurel leaves, tied at foot with a ribbon, and the legend, Stephanorum Aemulus, Musarum Cultor (a rival of the Estiennes, a votary of the muses).

expanding his business on regular lines, he issued fifty-eight books very choicely printed, in editions usually limited to sixty, the typography of which excelled all that was done by others in France at that period. He was admittedly a follower of Baskerville, and through his efforts and at his expense the manufacture of wove paper (invented by Baskerville), which he named *papier velin*, was first manufactured in Europe in 1780. He designed and manufactured a hand press of one pull (*seul coup*), the first on which a large form could be printed with one pull. On the common style of wooden hand presses then in use two pulls were required to print a large form, as the platen was only half the size of the bed, because the leverage was not powerful enough to make a complete impression. This improvement nearly doubled the output of the hand press. François Ambroise also established a typefoundry from which he issued the types now known as the Didot modern romans, cut after the design introduced by Bodoni, but more graceful. In establishing his typefoundry he adapted to the metric system the point system first invented by Fournier in 1737. Fournier's point was based upon the French lineal foot and was, therefore, not in agreement with the then new metric system of weights and measures finally adopted by the French in 1799. François Ambroise died in 1804 at the age of seventy-four. He left two sons. To Pierre he bequeathed his printing house; to Firmin, his typefoundry.

Before discussing the careers of Pierre François, second son of François (founder of this family of printers), we will follow to the end those of the descendants of François Ambroise. Pierre, the eldest, was born in 1761. His father relinquished his business in 1789, fifteen years before his death, in favor of his sons, following a very good French custom. It is usually the ambition of French business men to retire shortly after they have passed their prime. Pierre, then, after serving his apprenticeship, assumed the management

of his father's printing house in 1789, and a great deal of his father's glory is due to his son's ability and enterprise. He was the first of the family to indulge in authorship. In 1783 he issued a pamphlet relating the inventions and improvements effected by his father in the arts of printing, letter punch cutting and papermaking. In 1784 he issued a lengthy poem, "Épître sur les Progrès de l'Imprimerie" (Epistle on the Progress of Printing), the imprint of which informs us that it was printed in the house of his father, with italic types cut and cast by his brother (Firmin) and printed on paper made by his uncle. The poem is historical and is dedicated to his father, of whom it contains a fervid eulogy. At the end there are valuable notes, giving many first hand facts, typographical, biographical and historical. Beautifully though simply printed, it is a monument to the ardor with which the author pursued his noble profession. He established a typefoundry of his own, separate from that of his brother (Firmin), and in 1819 he issued a most interesting specimen book, "Spécimen des nouveaux Caractères de la Fonderie et de l'Imprimerie de P. Didot l'aîné, chevalier de l'ordre royal de St. Michel, imprimeur du roi et de la Chambre des Paris. Dédié à Jules Didot fils, chevalier de la Légion d'Honneur." He was the first to abandon the use of the old names of type bodies, indicating them by points only. In the preface of his specimen he informs us that for ten consecutive years he worked for three hours daily engraving letter punches, aided by M. Vibert, producing punches for eighteen fonts, some of the characters being recut as many as four times. The wordings of all the specimens are poems written by Pierre. He was the most eminent printer of his time in France from every point of view, whether in his love of his art, the excellence of his types and his printing, his scholarship or the extent of his business transactions. He constantly and conscientiously strove to excel. As a literary man he published several translations of classical poetry, and essays and pamphlets on various topics. As a printer his handsomely illustrated Louvre editions are magnificent, large, well executed folios (page 13½ by 19 inches), surpassing the work of Bodoni, and have the further interest that the types, ink, presses and paper with which they were produced were each made by the Didots for their own use and for sale to whoever would wish to buy them. Pierre also published editions of the French classics, which he dedicated "to the friends of the typographic art," and they are in every respect worthy of the art. He was made a chevalier of the order of St. Michael; in 1819 he retired from business; in 1823 a medal was struck in his honor by his admirers. He died in 1853 at the age of ninety-two.

Jules, only son of Pierre, was born in 1794. After receiving a liberal education and serving an apprenticeship to printing and typefounding, he assisted his father until, upon the latter's retirement in 1819, he became sole manager as well as partner. He maintained the prestige of his house and family, and was specially interested in his typefoundry. He issued specimen books in 1836 and in 1837 in his own name, supplementing the specimen book of 1821, issued in the name of himself and his father. The wording of the 1821 issue is an essay in verse written by his father, Pierre. In 1838 ill health caused Jules to withdraw from the business, which, we believe, was merged with the business established by his uncle, Firmin, and carried on in 1838 by his cousins, the sons of Firmin. Recovering his health, he endeavored unsuccessfully to establish a printing house and typefoundry in Brussels. He returned to Paris, and re-established himself there, continuing, we believe, to print until his death in 1871. For his services to the arts he was created a chevalier of the Legion of Honor. He had no children and apparently no successor.

We now return to the career of the second son of François Ambroise, named Firmin, born in 1764. His father, as said above, left the typefoundry to him as his portion of the estate,

and to this in time was added a printing establishment and publishing business. Two years after his father's death he printed a translation made by himself into French from the Latin of the Bucolics of Virgil, with several Idyls of Theocritus and some original poems by himself in imitation of Virgil and of Theocritus. While of notable literary merit and scholarship, this book is mainly interesting to us because it is a specimen of types designed and cast from punches cut by Firmin, while the book is printed by him on paper made by his cousins, Henri and St. Leger. It is conclusive proof that Firmin was a master of the typefounding art. In 1806 script types had been introduced by English typefounders; but in a crude way. These script types were named "caractères Anglaise" by European typefounders. Firmin tried his own hand at cutting and casting script types with complete success. The dedication of the Bucolics to his brother Pierre is set in his English script and his French (so called in America) script types, and both are masterly. There are letter combinations and swash flourishes which would present a difficult problem to the typefounders of our time, while the alignment and joinings of the letters are perfect. The printing is also perfect.

The dedication illustrates the spirit which animated all the Didots and explains their constant and progressive successes. Here it is:

TO PIERRE DIDOT, MY BROTHER:

United from infancy in a friendship tender and unalterable, our tastes are also alike in typography and poësie. I desire, then, to dedicate to you my first published work. I offer to the poet these translations from the pastorals sung by the swan of Mantua, and to the typographer the types of this volume, and especially those named caractères Anglaise, which in the country of their origin were not made successfully, but are here shown to have some distinction when cut and cast by a French typefounder.

Thou knowest that for many years I have discovered and practiced the correct method of engraving and casting all characters in imitation of writing, so that it is difficult to see any point where the letters do not join. Yet many difficulties remained to be vanquished in order to perfect these caractères Anglaise. It became necessary to establish a new system by which to engrave and cast them. I have at last found the method, and for the entire process have just received the certificate of invention. It gives me great pleasure to let you divine the method I used in order to succeed. You have seen me make several attempts on these characters which did not entirely satisfy me. All these were rejected and never saw the light of day. The sacrifices that I made thou wilt appreciate—thou, who to complete thy edition of Racine did not hesitate to make such sacrifices, so that many of thy friends thought them unwise in the father of a family. But thou hadst calculated that thou only would be deprived of thy private enjoyments, and continued, firm in the principle repeated so often by our revered father, François Ambroise Didot, that it was not enough for a man of business to be guiltless against honor, but that even suspicion was an affront to him. Alone thou undertook to give to France, to the glory of Racine, a finer and greater monument to that which many rich Englishmen had caused to be printed, at extraordinary expense, to the glory of Shakespeare, so that at the recent art exhibition you merited the verdict of the judges that you were at the head of typography in all countries and in all ages!

May our children, by their desire for study and erudition, as solid as profound, follow the example of the ancient printers of Paris! May they be able—and this is the aim of all my efforts and my prayers, the aim of my ambition—to emulate him who is incontestably the greatest among printers of all countries and all ages, the famous Henri Estienne!

Thy brother and thy friend,

FIRMIN DIDOT.

Paris, April 30, 1806.

Firmin Didot was also the author of two tragedies which were represented in the theaters of France and also an historical work, "Notice sur Robert et Henri Estienne," France's greatest printers.

In 1797 Firmin was granted a patent for a process of stereotyping, and in his application he was the first to apply the name of stereotype to the replica of a type form or engraving. He stereotyped his pages for several years before stereotyping was used commercially in other countries. He extended his business greatly, publishing many successful books. About 1825, Firmin, then sixty-one years of age, traveled extensively in Italy, Greece and Spain. On his return he retired from active business in favor of his two sons and partners, Ambroise Firmin and Hyacinthe. In 1830 he declined an appointment to the directorship of the royal printing house. He received the medal of the Legion of Honor; his bust in marble was placed in one of the halls of the national

printing house; a medal was struck in his honor; and his portrait, painted by Girodet, was hung in the galleries of the Louvre. Thus, full of well merited honors, he passed on in 1836, in his seventy-third year.

Two incidents in Firmin Didot's life merit a special paragraph. One was his friendship with Benjamin Franklin, who from 1776 to 1785 was our representative in France. Franklin was forming a typefoundry, and his grandson, B. F. Bache, was admitted as apprentice to letter punch cutting for a short time in 1785, residing with Firmin Didot. There is a diary in manuscript kept by the young grandson, in which we have noted these allusions to this experience:

October 8, 1784. My grandpapa engaged a master founder to teach me to cast printing types.

October 11. Began to cast a fount of St. Augustine.

April 5, 1785. Went to Mons. Didot to learn punch cutting. To board in his house, but sleep elsewhere. Didot includes in his house engraving, the forge, the foundry and printing. Amiable family, as it seems to me. The meals frugal.

April 7. Engrave first punch, an O.

April 8. Today an E.

May 6. I have taken my grandpapa's press to pieces.

The other incident was a visit (about 1820) of the great English bibliographer, Thomas Frognall Dibdin, to Firmin Didot. Dibdin tells us that the works were in the famous Rue St. Jacques, where Firmin's grandfather first entered as apprentice in 1705, little dreaming, we may suppose, of the history his successors would make in the art he was entering upon. But more interesting is the view of the famous and wealthy printer living above his workshops in the good old way. Perhaps the whole of Dibdin's remarks in his "Bibliographical, Antiquarian and Picturesque Tour in France and Germany," will be illuminative of the Didots' activities, so here they are:

And now prepare for some account of printers, or rather three presses only, the most distinguished in Paris. I mean those of the Didots and that of M. Crapelet. The name of Didot will last as long as learning and taste shall last in any quarter of the world, nor am I sure, after all, that what Bodoni, Bensley and Bulmer have done collectively has redounded more to the credit of their countries than what Didot has achieved for France. The elder Didot, Pierre, conducts the royal press, of the founts of letter of which I am not a very unqualified admirer. . . . But when he uses his own fount of letter, how exquisitely doth that fount appear in the folio Virgil of 1798 and yet more, perhaps, in the Horace of 1799. These are books which never have and never can be exceeded. . . . In the sale of certain vellum books of his own execution, Pierre Didot proved himself decidedly superior to Bodoni. Whether in duodecimos or octavos it was Didot who "bore the bell."

Firmin Didot now manages the press in the rue Jacob. . . . The number of books printed and published by the Didots is almost incredible, especially of publications in the Latin and French languages. Of course, I include the stereotype productions, which are very neat and very commodious—but perhaps the page has rather too dazzling an effect. I paid a visit the other day to the office of Firmin Didot, who is a letter founder as well as a printer. . . . The younger Didot next conducted me over the premises, which are indeed what may be truly called noble. They are of more than double the extent of those of Messrs. Bensley and Bulmer united, and so commodious withal that it is really a pleasure to survey them. Below, in front, is the shop for selling the stereotype productions; above, is the dwelling house of M. Didot, of which the apartments and the furniture are equally gay and well chosen. In the centre of the premises is a small square or area. On the ground floor of the back part is the letter foundry. I saw eight pica letters cast in half a minute.

Ambroise Firmin, son of Firmin and great grandson of the founder of the House of the Didots, whose portrait is the frontispiece of this issue, was born in Paris in 1790. After receiving a thorough classical education and passing through his apprenticeship, he was taken into partnership with his father. His younger brother, Hyacinthe, also a partner, became director of the printing house. Ambroise Firmin visited England in 1814 to observe the great improvements in printing apparatus then developing in that country. After this he traveled in Greece, Asia Minor, Syria, Palestine, Egypt and Turkey. He became an attaché to the French ambassador in Constantinople, and in 1823 joined the movement for the liberation of Greece and was the founder and president of the French committee in aid of the patriots of that country. In 1827, upon his father's (Firmin's) retirement, he returned to Paris to assist his brother in the management of the business, which had grown to be the most extensive as well as the most

superior in existence, comprising typefounding, press building, inkmaking, papermaking, printing, binding and publishing, each on an extensive scale. He gave special attention to the typefoundry, and himself cut the punches for both Roman and Greek types. In 1838 the typefoundry of the Didots was sold to a corporation which merged several typefoundries into one control, under the name of the Fonderie Générale of E. Tarbe & Co., who thus became successors to the typefoundries of the Didots, Mole, Crosnier and Everat. The books published by the brothers Didot at this time were of the highest importance: encyclopedias, dictionaries, great illustrated works, works in the learned and oriental languages, the first dictionary of the Egyptian hieroglyphic language, the *Biographie Générale*, and standard and superior works covering the whole range of good literature; nor did they neglect well printed pocket editions, one series of which, reprints of standard works in great variety, retailed at fifteen cents each. Two books of this period are of special interest to printers. In 1839-1841 the Didots issued "*Paléographie Universelle: collection de facsimile d'écritures de tous les peuples et de tous les temps*," the text by the famous Champollion-Figeac and his distinguished son, the reproductions drawn and colored in facsimile by the no less famous Silvestre, engraved on copper by Girault and colored by chromolithography. This is in four volumes, each 2½ inches thick. The size of the page is 16½ by 23 inches. It is the history of books before the invention, from the dawn of the writing art in all countries to the splendidly illuminated books of the renaissance. The reproductions are perfect in printing and coloring; many of them are truly splendid. An English translation of the French text was made by Sir Frederic Madden and published in two octavo volumes in 1850. At the same time an attempt to reprint the French plates in London for the English edition was a sad failure. The other of the two books referred to above was issued in an English as well as a French edition. In the English edition the specimens in colors were printed in France, and the letterpress by the Chiswick Press, of London. The English title is "*Polychromatic Ornament: one hundred plates in gold, silver and colors, comprising upward of two thousand specimens of the various styles of Ancient, Oriental and Mediæval Art, and including the Renaissance and the Seventeenth and Eighteenth Centuries, the subjects selected and arranged . . . by A. Racinet, with explanatory text and a general introduction*," London, 1873. This volume is 2¾ inches thick. The size of the page is 11 by 15½ inches. The reproductions in color have never been equaled and probably never will be, and the same thing may safely be said of the "*Paléographie Universelle*." The expenses of the research work by these eminent artists, which necessitated visiting and remaining for long periods in all the great art museums and libraries of Europe, and the secondary expense of the engraving and printing, were such as could only have been borne by a princely House, accustomed to do things in a royal way. Did space permit, mention might be made of many other monumental works illuminating various arts which give the Didots of the nineteenth century undisputed preëminence as printers and publishers.

Of the two brothers, who succeeded Firmin, Hyacinthe was the manager of production. He was active in social and civic affairs, holding several honorary offices, and was a chevalier of the Legion of Honor. The directing mind was that of Ambroise Firmin, whose life was consecrated to the art of printing and to the service of those engaged in it. He was a perfect example of a learned printer and was recognized in France as one of the ornaments of the nation. On the civic side he was for many years a member of the municipal council of Paris, president of jurors in several international exhibitions, an active member of the Chamber of Commerce and the Council of Manufacturers and an officer of the Legion of Honor. As

a printer, he was for many years the president of the Society of Publishers, Printers and Papermakers and honorary president of the Society of Proofreaders. With all these activities he became one of the greatest book collectors of Europe and contributed mightily to the literature of printing. After his death in 1876 his library was sold at auction. The collection was so valuable that it was found wise to distribute the sales over a period of years. Sales were held in 1878, 1879, 1881, 1882, 1883 and 1884. On each occasion the sales continued for several days. The six catalogues of these sales, printed and illustrated by the Didots on hand made paper, and profusely illustrated, are now sold as rare books. The proceeds of the sales of these catalogues were given to the poor of Paris. Ambroise Firmin's writings were by no means confined to typographical subjects, but of the latter his principal works are: *Essai Typographique et Bibliographique sur l'Histoire de la Gravure en Bois* (1863), *Les Estiennes* (1856), *Les Graveurs de Portraits en France*, two volumes (1875, 1877), *Alde Manuce et l'Hellénisme à Venise* (1875), and *Catalogue Raisonné de Livres de la Bibliothèque de M. A. F. Didot* (1867). These works are scholarly, thorough and authoritative. Ambroise Firmin Didot died in 1876, at the age of eighty-six years, retaining his interest in life and printing in full vigor to the end. Truly a great man!

We now return to the second branch of the Didot Family of Printers, whose first head was Pierre François, son of the founder of the family, who was born in 1732. He began a separate printing and publishing establishment in 1753. Succeeding in this undertaking, he added a typefoundry and a paper mill, the latter at Essonne. It became the most important in France. He had two sons, Henri and St. Leger, and died in 1793.

Henri, son of Pierre François, was born in 1765, and after his apprenticeship devoted himself chiefly to his father's typefoundry. He excelled as a letter punch cutter, and at the age of sixty-six cut and cast the smallest Roman and italic types that have ever been put in use. These types he called "Microscopique," and with them his brother, known to history only as Didot, Jr., printed microscopic editions of Rochefoucault and of Horace which created a sensation among bibliophiles. This typefoundry, we believe, was merged with the typefoundry of Firmin Didot early in the nineteenth century. Henri was also a successful printer and publisher, and maintained the reputation of the family in the beauty of his impressions. Henri died in 1852, leaving a son, also named Henri, who died in 1876, leaving nothing for the historian to relate.

St. Leger, second son of Pierre François and grandson of the founder of the Didot Family of Printers, devoted himself exclusively to papermaking, directing the mills at Essonne. In these mills the first machine made paper was manufactured and the first in endless webs. The papermaking machine, known now among English speaking peoples as the Fourdrinier, was invented by one of St. Leger's foremen, Louis Robert. The product of these inventions made this branch of the Didot Family very wealthy. St. Leger took the invention to England and sold it to the Brothers Fourdrinier, who were merely investors, though their name has become famous in the history of papermaking through the purchase. We have not been able to trace the further history of St. Leger, or that of his descendants.

Of those Didots whose careers we have related, the source of their energy and studiousness was, we think, the rule of the family which gave to its sons, first, a thorough and advanced education, followed by a strict apprenticeship to one or more branches of the arts practiced in the Didot establishments. Thus they were made full men, and with this equipment, perceiving the honors, profits and pleasures derived from their various occupations by their seniors, they eagerly followed the

same paths, until the guiding principle of all the members was to maintain and increase the prestige of the family. We trust that some one at no distant day will write an adequate history of this illustrious House.

PROGRAM UNDER WAY FOR DIRECT MAIL CONVENTION

Plans are well advanced for the program of the fourth annual convention of the Direct Mail Advertising Association, the Association of House-Organ Editors, and the Better Letters Association. The programs of these conventions have always been noted for presenting the best that can be secured, and this year will be no exception to the rule. Starting at ten o'clock Tuesday morning, October 25, when the call to order will be sounded by Homer J. Buckley, chairman of the Program Committee, to be followed by the address of welcome to Springfield, and the response and keynote address by the president of the association, Joseph Meadon, the time will be well filled until the closing gun is fired late Thursday afternoon.

Among the speakers scheduled are leading authorities in their special fields, such men and women as Ralph Starr Butler, advertising manager of the United States Rubber Company; Charles Henry Mackintosh, president Associated Advertising Clubs of the World; Charles R. Wiers, vice president DeLong Hook & Eye Company; Charles Koethen, manager direct advertising J. L. Hudson Company; W. E. Brewster, advertising manager U. S. Light & Heat Corporation; Mrs. Ida Bailey Allen, specialist in direct and educational advertising to the housewife; Robert E. Ramsay, advertising director American Writing Paper Company; Gordon Small, president Mail Advertising Service Association; Clara Woolworth, editor *Edison Sales Builder*; Elizabeth C. Northrup, Waltham Watch Company; Louis Balsam, national letter authority, and secretary Direct Mail Advertising Association; J. C. McQuiston, Westinghouse Department of Publicity; Mrs. Hazel Adler, authority on color of the faculty of the Cleveland School of Advertising; J. Linton Engle, president United Typothetae of America; C. A. Stinson, president Gatchel & Manning, and vice president American Photoengravers' Association.

Some of the subjects which have been decided upon are: "Direct Mail Advertising—Definition, Its Functions, Its Relation to Other Mediums, Personal Requirements for Preparing Efficient Direct Mail Advertising"; "Creative Selling—Direct Mail Advertising Opportunities, Educating the Retailer, Advertising Courses to Store Clerks"; "Beating Sales in 1921 and How We Used Direct Mail Advertising Effectively"; "Editing the Successful Sales House-Organ"; "The Salesmen's or Agents' House-Organ—Which Helps the Salesman or Agent?"; "Better Letters—Their Importance in Direct Mail Advertising"; "The Follow Up"; "Coördination of Direct Advertising and Sales"; "Cultivating Small Town Trade by Means of Direct Mail Advertising"; "Selling by Mail"; "Savings in Printing Direct Advertising Through Standardization"; "Color and Its Importance in Direct Mail Advertising"; "Mechanics of Direct Mail Advertising—Common Practices Advertising Men Should Know"; "Photoengraving—Its Relation to Direct Advertising, and Some of the Common Every Day Practices Advertising Men Should Know About."

Time for discussion following each address has been provided for, and in addition there will be round table gatherings for discussion, as well as meetings of the different groups. Wednesday evening, October 26, will be given over to the annual banquet, and Friday, the 28th, will be devoted to an industrial tour in and around Springfield.

Those desiring complete information regarding the plans, reservations, etc., may secure it by writing the Publicity Club of Springfield, Box 1061, Springfield, Massachusetts.

PROGRAM OF THE U. T. A. CONVENTION ANNOUNCED

The official program for the thirty-fifth annual convention of the United Typothetae of America to be held at the King Edward Hotel, Toronto, Canada, October 17, 18, 19, 20 and 21, has been announced by the officials of the organization.

One of the important features of the convention will be the Educational Round Table, conducted by Henry P. Porter, chairman of the Committee on Education. It will deal with the future educational work of the U. T. A., the importance of which is fully recognized by all printing executives. The conference of local and district secretaries will be presided over by Fred W. Randolph, field secretary of the U. T. A., who will demonstrate the methods of service in a model secretary's office, the equipment of which will include standard bureaus of cost statistics, credits and collections, employment methods and other features which are valuable from the business side of printing.

A reduced rate of one fare and one-half will be granted by the railroads to all persons attending the convention, also to their families. This reduction will be on the certificate plan. Visitors will purchase regular one way tickets to Toronto, and obtain a certificate at the convention, which will entitle the holder to half fare rate on the return journey. Special trains will convey visitors to Toronto from many of the leading printing centers of the United States and Canada.

The tentative list of speakers includes many well known authorities on printing in the country. Among the addresses planned are the following: "The Typothetae from the Field Man's Viewpoint," Field Secretary Fred W. Randolph; "Light-houses for Printers," Assistant Secretary J. G. Wallace; "What's the News?" Walter R. Colton, director of the Department of Research; "Marketing the Product," Nobel T. Praigg, director of advertising; "Industrial Statistics, a Safeguard Against Trouble," F. A. Silcox, director Department of Industrial Relations; "The Specializing Member and His Problems," Frank M. Sherman, director Department of Specialized Branches; "Ninety-seven Per Cent versus Three Per Cent," Henry P. Porter, chairman Committee on Education; "Putting Vocational Training Across," Layton S. Hawkins, director Department of Education; "Education and Better Craftsmanship," Harry L. Gage, of New York; "Greater Cooperation, More Business," E. W. Houser, past president American Photoengravers' Association; "Why the Newspaper Publisher and the Commercial Printer Should Cooperate," Frank E. Gannett, editor Rochester *Times-Union*; "How Typothetae Revealed Itself to Brooklyn Printers," Einar Schatvet, of Brooklyn; "How Printed Salesmanship Has Built Bigger Business in Canada," speaker to be announced; "The Long Price List," W. V. Parshall; "Elimination of Waste in the Printing Industry," John H. Williams, of New York.

Hotel reservations are being made through Secretary Sutherland of the Toronto Typothetae. All reservations must be made individually by prospective visitors. Blanket reservations for groups of rooms by parties or organizations can not be accepted, as this plan would result in considerable confusion.

The following is the schedule of meetings:

MONDAY, OCTOBER 17.

- 9:00 a. m.—Registration of delegates, alternates, members at large, local members (not delegates), guests and secretaries. Registration booth on mezzanine floor, open continuously.
- 2:30 p. m.—Meeting of the Executive Committee, U. T. A., in the Yellow room.
- 2:30 p. m.—Meeting of Board of Governors, Employing Printers' Association, Room G.
- 2:30 p. m.—Opening session of conference of U. T. A. secretaries, local and district, Banquet room.
- 6:30 p. m.—Complimentary dinner to U. T. A. secretaries.
- 7:30 p. m.—Demonstration of local Typothetae bureau services, Blue room.
- 7:30 p. m.—Meetings of district delegates to nominate district executive committeemen. (Each delegation to arrange for its place of meeting.)

TUESDAY, OCTOBER 18.

- 9:30 a. m.—First open session U. T. A. convention, in the new ball room, seventeenth floor.
- 2:30 p. m.—Meeting of Tariff Printers' Society, Room G.
- 2:30 p. m.—Meeting Open Shop Division, U. T. A., Pompeian room.
- 2:30 p. m.—Meeting Closed Shop Division, U. T. A., Yellow room.
- 2:30 p. m.—Conference of U. T. A. secretaries, local and district, Banquet room.
- 7:30 p. m.—Educational round table, auspices Committee on Education, Pompeian room.
- 7:30 p. m.—Meeting of Tariff Printers' Society, Room G.

WEDNESDAY, OCTOBER 19.

- 9:30 a. m.—Second open session, new ball room, seventeenth floor.
- 1:00 p. m.—Luncheon meeting, Employing Printers of America, Yellow room.
- 2:30 p. m.—Meeting Law Printers' Association, Room G.
- 2:30 p. m.—Meeting Advertising Typographers' Association, Pompeian room.
- 2:30 p. m.—Meeting Printing Trade Secretary-Managers' Association, Banquet room.
- 6:30 p. m.—Annual banquet, Secretary-Managers' Association, Banquet room.
- 7:30 p. m.—Meeting Law Printers' Association, Room G.
- 7:30 p. m.—Meeting Advertising Typographers' Association, Yellow room.
- 7:30 p. m.—Educational Round Table, Pompeian room.

THURSDAY, OCTOBER 20.

- 9:30 a. m.—Executive session U. T. A. convention, followed immediately by final open session, new ball room, seventeenth floor.
- 9:30 a. m.—Meeting Secretary-Managers' Association, Banquet room.
- 7:30 p. m.—Opening session of International Trade Composition Association, Yellow room.
- 7:30 p. m.—Meeting of the new Executive Committee, Banquet room.

FRIDAY, OCTOBER 21.

- 9:30 a. m.—Second session of International Trade Composition Association, Yellow room.

THE TEN COMMANDMENTS OF SUCCESSFUL SALESMANSHIP

From the many, many qualifications that go to make up the successful salesman, possibly the following combination of ten qualities predominates, and on the various proportions of each in your makeup depends the degree of your success:

Health—How is it with you?

Honesty—Just what the word means.

Ability—Can you do things?

Initiative—Have you ideas of your own, or do you depend on the other fellow's?

Knowledge of the Business—Have you got it thoroughly? If not, get it quick or you must drop out.

Tact—Can you adapt yourself to the situation in hand? The right man in the right place?

Sincerity—Do you believe in your proposition?

Industry—Are you "on the job"?

Open Mindedness—Are you a "know it all," or are you open to suggestions?

Enthusiasm—If you possess the first nine qualities and allow them to be merely passive agents, they will not make a successful salesman of you. You must have *enthusiasm*, lots of it, and still more *enthusiasm*, and you must energetically use all these qualifications as the case in hand warrants, for it requires this to make your prospective customer see your proposition as you see it, and to bring his mind to the same conclusion you have brought yours.

The successful handling of your proposition is merely the getting of your mind and your prospective customer's on the same plane, for when you have made him see as you do, it is then only a matter of detail in writing up your order and getting his signature to same.

How do you measure up with the above?—*Ira W. Wolfe.*

WHAT IS YOUR SIZE?

The man who thinks he is too big for his job is generally too small for any other job. Stop admiring yourself, get acquainted with your work, and find out what wonderful opportunities are in that work to master.—*Bill Osborne.*



COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Ems or Hours?

From a printer in one of the smaller inland cities comes a query as to "which is the more just way to charge for composition — by the ems or by the hours?" This has been a disputed question for a long time — many years — even before the advent of the typemaking composing machines, and there are still many advocates of each method.

When one proposes to charge by the ems, some one points out the differences in the various kinds of copy and composition, from plain news matter to intricate scientific work and pedigrees, and shows that it is impossible to charge for all these at one rate per thousand ems. Hence we have the sliding scale and the extras penalizing certain kinds of composition. That is just as it used to be in the old hand set days, with their price and a half and double price matter. It seems as if we have just been marking time.

When it is proposed to charge for composition by the hour, which would take care of all the variations of copy and style, some one immediately jumps up to declare that such a method is absolutely impossible because it introduces the human equation and he might be called upon to pay for the time taken by a slow compositor, or for the delay caused by his imperfectly prepared copy.

Some even go so far as to claim that all men are inherently tainted with the tendency to "soldier" and that this would be offering a premium for slow operation, thus stigmatizing all operators and compositors as non-moral, men who would take advantage of conditions and loaf on the job if not held up to the line by the type gage. Others oppose the hour system because it makes it necessary for the estimator to exercise greater ability in calculating the amount of composition represented by the copy submitted, and say that it does not give them a definite basis upon which to figure.

We all know of the disputes constantly arising over the ems system of measurement, so generally in use for ordinary matter; but we do not seem to recognize the fact that all the machine composition plants, by demanding that difficult and intricate copy shall be set on the time basis, practically admit that the hour system is the most equitable and just.

The hour or time system of charging carries to each customer his correct share of the cost of production and gives him the benefit of good copy and easy to set matter, while it penalizes the imperfectly prepared copy, thus offering inducement for improvement.

A correct hour charge for a composing machine is capable of proof in a plant using the Standard Cost Finding System and is therefore a safe and fair method of charging.

The conditions of efficient as well as of inefficient production are up to the management, and it is safe to say that with proper superintendence there will be just as high production, no matter what system of charging is used. In fact, with but very few exceptions, all operators and compositors work on

the hour basis. The few on an em basis are doing only the coarsest and poorest kind of work.

We expect the old em system of typographic measurement will be replaced in the near future by the square inch, as the em is too small a unit for modern methods; but the hour system of charging composition should be in general use now.

Substitution

For years the advertisers and manufacturers of trade marked goods have been discussing in the various trade journals and technical magazines what they have designated as the "Evil of Substitution," the evil of selling another brand of goods than the customer has specified.

From several letters received during the past few months it would seem that the printing business also suffers from the evil of substitution, that is, the furnishing of another paper than the one specified by the customer, usually a cheaper grade, in order to allow the making of a lower price.

As usual there are two sides to the question, and a careful reading of the opinions of the makers of the articles advertised and supposedly called for by the buyer would lead one to suppose that the salesman making the offer of substitution was a villain of the blackest dye, bent on robbing the manufacturer of advertised and trade marked goods.

On the other hand, those doing the substituting claim the right to sell the goods they have when they can, even if the customer asks for something else which he may have seen advertised or been told about. They say that the average customer really does not care for a particular name or label so long as he gets reliable goods of the character he is looking for, especially if he saves money by the substitution.

This sounds very familiar to printers. The arguments are the same, and the result is often the same — dissatisfaction with the substitute, even though the price is less. Remember that the quality of the goods talks loudly and persistently long after the price has been forgotten and the bill buried in the darkest corner of the safe.

One correspondent asks for some uniform system of estimate and quotation blank, which the customer is to show to all who are asked to bid, the specifications to be filled in so that all will bid on the same stock. It would be a glorious thing if such an estimate system could be inaugurated, but buyers are a perverse set and the writer has had the experience of a buyer deliberately giving different specifications to several printers, in order to use the resulting bids against the preferred printer as a club for forcing lower prices.

The printer does sometimes suggest a different stock or a different way of handling the job to reduce the cost, but there is one thing in the printer's favor: he usually gives the customer all or more than he saves.

Frequently the change of specifications produces just as good a job as the original, and the making of the changes is really a service to the customer, whose knowledge of printing

may be limited and who has a right to look upon the printer as one whose advice in reference to printing is of value.

For the printer who deliberately substitutes a lighter weight or a lower grade of paper than has been specified, without the knowledge of the buyer, leaving him to think that he is getting just what his specifications call for, there is no condemnation too heavy. It is such as he that have made printing a byword in times past, and we should only be too glad to suggest some method of stopping his tricks if it were possible. But no special quotation or estimate blank would have any effect upon this serpent, who, having no standard of honesty of his own, would discredit the entire trade for the sake of a few paltry dollars of extra profit, or who would divert from its rightful source some order which he desires.

The Cost of Selling

Most of the discussions of cost have been based upon the cost of manufacture, and it was not until very recently that the printer began to consider the cost of selling as a definite separate problem affecting the final cost of his product.

Let us say right here that notwithstanding all the ideas he may have to the contrary, every printer has a cost of selling, which may be greater or less according to whether he is reaching out for new business and trying to grow rapidly, or is satisfied to let his business grow slowly, and, as he will say, without any salesman.

Naturally, the first cost one thinks of in connection with selling is the salary or commission of the salesman; but that is only the beginning, and to it must be added every cost incurred for advertising, either direct or through newspapers and periodicals, every donation to lodge, church or society for the purpose of creating and maintaining good will, the carfare, postage, and stationery used in soliciting trade, the time of the stenographer in writing sales letters, the cost of making estimates and submitting them, the making of dummies and samples, and finally that share of the boss's time occupied in looking after the sales end of the business.

Quite a formidable array, is it not? Just keep a record of these items for a single month and you will be convinced that selling the product is one of the big expenses. This is particularly true in times like these, when you do not want to reduce the salesman's salary or commission and yet must do twice as much sales work as before to secure your share of the business. Too many printers count the salesman's salary and traveling expenses as the whole of the cost of selling, while others include the advertising and think they have all that is required.

In a recent conversation with a successful printer who has several men on the outside, he remarked, "My salesmen cost me about seven per cent on the orders they land." When questioned he admitted that the seven per cent was just the salesman's expense, that for advertising he was spending about two per cent of his total business, and for estimating and dummies and sketches another five per cent. Thus he was really paying about fourteen per cent for selling, though he did not realize it. He is now keeping a strict account of selling cost, and claims that he has found several ways to keep the cost down without cutting the salesman's share.

Now, as to the fellow who does not have any selling expense. He says he does not have to employ any salesman or pay any expenses. We took the trouble to look him up and get on the right side of him so that he would let us nose into his accounts, and this is what we found: Advertising of various kinds, three per cent of total business; donations for good will, one-half of one per cent; printing done for direct advertising, one per cent; postage one-half of one per cent; his time in making estimates and designs and dummies two hours a day; stenographer's time in writing estimates and letters two hours a day, totaling more than seven per cent of the

entire cost of doing business, or about six per cent of the selling price.

The new monthly statements of cost (9H) provide for the keeping of the selling cost as a separate item and the prorating of it as a percentage of the selling price, and we believe that this step forward will be of immense value to printers who carefully segregate all the items that are really selling costs. One important effect it will have will be to enable the factory or manufacturing costs to be shown at their true value instead of being loaded with a number of things that are really selling cost. It will also be of advantage in keeping the actual mercantile or management costs of the business in such shape that they will appear at their true value.

If you have not already done so, figure out your selling costs at once and know just where you stand. Then, when your salesman comes in with a request for recognition and reward for landing a big order you will be in a position to show him just how much he deserves on the basis of his regular results, not on some spasmodic effort on a new customer or on an extra large order.

Printers' Schools

At first glance you may not see the connection between the heading of this article and costs, but stop and think a little about the cost of instructing apprentices in your shops and the cost of the mistakes they make, and you will begin to see that the right kind of schools for the training of young printers would be a real money saver to you. Then add to the apprentices' mistakes those of the large number of incompetent journeymen with which the trade is cursed, and you will be ready to say that good schools for the instruction and training of competent printers will be cheap at almost any price.

We do not refer to those sporadic attempts at establishing schools to teach one operation of the trade, nor to those poorly conducted attempts to add printing as a study in the manual training classes of some of the public schools, for we have nothing of the kind in mind.

The facts are that the lack of really competent printers is costing the trade many times what it would cost to conduct enough thoroughly equipped trade schools or to have thorough courses in printing added to the better technical colleges which are teaching such things as electrical and mechanical engineering. The only reason why printing has not become a highly technical science like mechanical construction and chemistry is that printers have not realized its possibilities and have struggled along with the false idea that it is an art and that its advancement must come from a few inspired individuals.

Think over the actual conditions in your craft, what inefficiency is costing you, and how much better off you would be if you spent an amount equal to this annual cost in helping to establish and maintain some school where young men might acquire a complete knowledge of the printing craft and where older ones could add the necessary technical knowledge to their present manual skill.

There is need for more good printers, and our present method of education in the trade is not making them. It is time that something was being done all over the land. The two or three real schools, such as the Carnegie Institute and the U. T. A. School, show the way, but they can not do all the necessary work.

Get busy with your nearest technical college and with your fellow printers, and start the ball rolling for the establishment of some real printing schools where men and printers can learn the higher truths of their craft and the methods of putting them into practice.

The spoken word is given scant attention; the printed word is thoughtfully weighed. The spoken word barely asserts; the printed word thoroughly convinces. The spoken word is lost; the printed word remains.—*The Red Oval*.

AN EXHIBIT
OF PRINTING FROM LAYOUTS
BY STUDENTS OF THE
SCHOOL OF PRINTING
LOCATED AT INDIANAPOLIS



A job worth printing is worth planning. Hit or miss printing is now an obsolete practice in the modern plant. The man with the ability to lay out quality printing in a practical manner may bring to the mediocre typographers of an institution a reputation for artistry. Training given at the United Typothetae of America School of Printing is intended to gain this end. The specimens reproduced in this insert represent some of the average work produced by its student printers.

[illegible]

INDIANAPOLIS-U.S.A.



T. G. McGREW
Superintendent

Another big
feature of
the UJA

By T.G. McGREW
Framingham, Mass.

L. S. HAWKINS, EDUCATION DIRECTOR, CHICAGO

T. G. McGREW, SUPERINTENDENT, INDIANAPOLIS

UNITED TYPOTHETAE OF AMERICA SCHOOL OF PRINTING

ACCOUNTING · COST FINDING · ESTIMATING · SALESMANSHIP
ADVERTISING · DESIGN AND LAYOUT · COLOR · TYPOGRAPHY

*Courses of
Instruction*

IMPOSITION · PROOFREADING · PRINTING INKS · LINOTYPE
INTERTYPE · MONOTYPE · PRESSWORK · PAPER · BINDING

1500 E · MICHIGAN STREET

INDIANAPOLIS · U · S · A



UNITED TYPOTHETAE OF AMERICA
SCHOOL OF PRINTING
1500 E · MICHIGAN ST · INDIANAPOLIS

T. G. McGREW
Superintendent

THE SCHOOL OF PRINTING INDIANAPOLIS

*Another big
Feature of
the U·T·A*



UNITED TYPOTHETAE OF AMERICA
INTERNATIONAL ASSOCIATION OF MASTER PRINTERS

THE SCHOOL OF PRINTING INDIANAPOLIS

By T. G. McGREW
Superintendent



LEADING PRINTER stood in the door of our classroom the other day looking over our school plant. Boys and men from fifteen to fifty, as years go, busily engaged in various departments. A class in theory had just finished and the students were taking up the jobs they had left, connecting up theory and the actual work, while another class was coming in settled down to discuss the why and wherefore of what they had

PERMANENT PAVEMENTS

WHAT THE CHIEF ENGINEER
of NEW YORK CITY SAYS
of GRANITE ROADS



WILSON & COMPANY
New York City
1921

PERMANENT PAVEMENTS

WHAT THE CHIEF ENGINEER
of NEW YORK CITY SAYS
of GRANITE BLOCKS



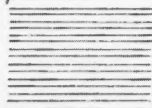
WILSON & COMPANY
New York
1921

JAMES MAURICE DUGAN
at Tomlinson Hall, first Monday of Each Month

*Shakespearian
Lectures &
Recital*



Repertoire



SEASON of
1920

JAMES MAURICE DUGAN
at Tomlinson Hall the First Monday in Each Month

*Shakespearian
Lectures &
Recital*

Repertoire

TWELFTH NIGHT
MERCHANT OF VENICE
ROMEO AND JULIET
MACBETH

SEASON OF
1920

A layout, to be practical, must carry with it complete instructions regarding the production. Those produced at the U. T. A. School contain directions as to type sizes, borders, ornaments and color schemes. They are sketched to size and the copy is so fitted that measurements can be determined from the rough layouts.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

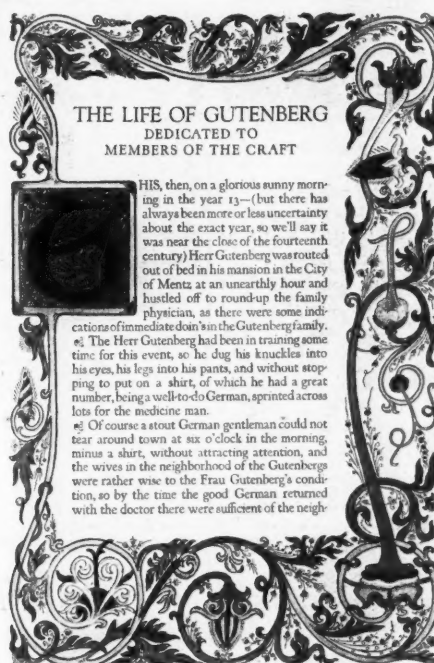
Sahlin's Typography, Volume IV

If there is a true craftsman in the printing art in America today he is Axel Edw. Sahlin, of the Roycroft Shops, at East Aurora, New York, made famous by the late Elbert Hubbard. There are many who do fine work, like Sahlin, but we do not know of one who prints so much for the simple love of printing as does Mr. Sahlin. And the printing that this craftsman does for the love of it is gathered together once each year, mounted on loose leaves of hand made cover stock and enclosed in a handsome portfolio, labeled "Sahlin's Typog-raphy." It is worthy of a place in any printer's library. A



contained in the portfolio, are of the same gray hand made cover paper used for the sides of the backs.

On the first leaf of the 1921 edition, as is Mr. Sahlin's custom, he has mounted a specially printed booklet entitled "Gutenberg." This story of the first printer is designed and



printed throughout in a style befitting that great master craftsman. The cover page and the initial reading page of this booklet are herewith reproduced, although much of the beauty of the original is lost in the absence of the colors which Mr. Sahlin painted in the printed key design with water colors. The paper is Italian hand made, quite happily suggesting age. Something over sixty specimens of complete forms are contained in the portfolio, several of them large booklets and catalogues, all of which are in the interesting decorative style characteristic of Roycroft printing.

In these specimens of Mr. Sahlin's craftsmanship one finds many specimens that follow closely the decorative style established by the great English printer, William Morris, while others are truly Scandinavian, like Mr. Sahlin. Striking decoration is the outstanding feature, in fact no one is doing printing today that is quite so ornate as the work of Mr. Sahlin.

limited number of these portfolios are prepared and sold by Mr. Sahlin to booklovers and lovers of fine printing.

Volume IV of "Sahlin's Typography," the 1921 edition, is now ready for distribution and it is indeed a handsome one. The cover design is identical with that of the three previous editions, although it is printed in different colors. On the cover of the present edition the cloth over the hinge is bright blue, while the rules of the type design, printed on the gray hand made cover stock used on the sides, are in blue, to match the cloth. The type matter of the cover is in black, while the illustration, a line engraving, is printed in black and filled in with water colors applied with a brush. The loose leaves of the body, which are used for mounting the actual specimens

"Circumstances Alter Cases"

It is seldom indeed that we are provided with two settings of the same copy affording so great an opportunity for interesting and profitable comparison as those recently submitted to the editor of this department by the *Chicago Herald and Examiner*, reproduced herewith. Generally one of such pairs is a typical "horrible example," having no basis within reason or within the experience of all the years that have been devoted to the improvement of typography and design.

The comparison in this instance is rich in educational value, because the one which must be awarded second honors is not a "horrible example" and because in a broad sense its design has been governed consciously or unconsciously by sound principles. It is a case, however, where circumstances alter cases or, more correctly, where the usual result of following out a principle is nullified by peculiar circumstances, a danger ever to be guarded against.

Fig. 1 is the advertisement which we consider the weaker of the two submitted by the *Herald and Examiner*. Let us take it up and analyze its different features from the standpoint of the reasons why this was done thus and that was done so.

It is a principle in type display that a bold line of type will be seen more quickly and appear more impressive than a light face type, that is, under conditions that are otherwise equal. The most ardent devotees of refined and dignified effects in typographic display, the most devoted adherents to the Caslons, Kennerleys, etc., can not deny this statement based upon principle and upon fact. They do not do so; they obtain strong display effects by bringing other principles into play, and by following these principles the light face type demanded by their esthetic taste is made impressive in display.

Now the main display of Fig. 1 is in bold face, as bold and as large as the space will allow, large even to the point of cramping the effect. But it fails in display effectiveness because of circumstances, and the circumstances in this particular instance are a form of letter, italic, which is not so quickly and easily legible as roman, and the fact that the lines are crowded almost to the suffocation point. The effect of the bold and fancy italic so closely crowded is decidedly confusing and trying to the eyes. The boldest display, therefore, is not effective display unless it is clear and easy to read. While the use of bold display for strength is based upon principles that

are sound, the strength of bold display, it will be seen, is largely overcome by circumstances, as in this case.

While considering this feature of Fig. 1 it will be well to note how the advertisement of our choice (Fig. 2 on the following page) was handled. Note particularly that while the type in use is very much smaller, and very much lighter, it is decidedly clearer. In our opinion roman caps and small caps are about on a par with italic caps and lower case in so far as

legibility is concerned. Roman lower case is superior to either in that respect, but it lacks the distinction of both the others, as its more general use has made it more common, and because of the dignity of roman capitals. Hence lower case is not always the best for a particular display line. But the fact that caps and small caps of the roman are about equal in legibility to italic lower case—other circumstances being the same, of course—makes us want to know why the names in No. 2 stand out so clear and sharp and why they are so much more quickly grasped than the larger and bolder display of No. 1.

One reason is that bold type is not so legible as fairly light styles, such as our most used old style romans, because the thickness of the lines required to make it bold makes inroads upon the white space inside and outside the letters. It is, however, more a matter of white space between the lines. The reader will note that practically the same space is occupied by the display of Fig. 2 as by the much larger display of No. 1. The room occupied for the larger letters in the first advertisement is used for a greater background of white around the smaller letters and lines of the second advertisement. The result, as you can readily see, is a much more inviting and

by far more legible display, and it will also be seen that, due to clarity, the display is far more effective.

Ornament has power to attract; as a general rule the ornate will get attention quicker than the plain. Ornament, of course, when carried too far in typography is just the same as in dress or anything else; it creates a bad effect by appearing cheap and gaudy, sometimes even clownish. However, it is not because ornament has been carried too far in No. 1 that it is weak instead of strong, but rather because it is badly used.

If ornament is to be employed with a purpose, that is, to attract the eye to the composition of which it is a part, circumstances may be said to defeat that purpose if it disconcerts the reader by attracting too much attention to itself. It is in

**Arnold Bennett
Horatio Bottomley, M. P.
Hall Caine
G. K. Chesterton
Marie, Queen of Roumania
Washington Vanderlip
Ruby M. Ayres
Florenz Ziegfeld, Jr.
Wm. F. McCombs
Lord Northcliffe
George Bernard Shaw
Elinor Glyn
George Ade
Ring Lardner**

Let us send you an exposition of our Merchandising Plan—whereby adequate distribution is secured before a line of advertising is published.

THIS galaxy of "stars" has recently intensified reader interest in the *Chicago Herald and Examiner*—one of the reasons why a large and growing army of readers are willing to pay from one cent to three cents more in order to have it.

As reader interest runs into reader influence, the far-seeing advertising manager will weigh this fact in the balance when selecting his advertising medium.

CHICAGO
HERALD EXAMINER

FIG. 1.

this respect that the ornament of No. 1 fails. In the relief afforded by the fine parallel rules completing the border, the units at the corners and in the vertical center along the sides stand out like a black mole on the end of one's nose, an effect almost always felt when borders are used which are made up of outstanding individual units which do not blend. However, had the entire outside panel of this border been made up of these units, with the inside panel made completely of rules, there would have been many more units, but the effect on the eye would have been less disconcerting. That is true because the units would not then be so isolated, because there would not be the striking contrast existing in this case.

Another effect of these strong corners and far weaker connecting links in the border of Fig. 1 is to suggest a lack of unity. It is natural for us to rebel at looseness in construction wherever found. It suggests instability and discomfort. The advertisement does not seem to hold together, for the lines of the border, which are so relatively weak in effect, scarcely appear to be a part of it, though of course they are.

This lack of unity is further suggested by the grouping of the body. Doubtless this handling of the body matter was determined or decided upon by two sound reasons, often advisable to follow, had circumstances not altered this particular case. One principle is that a short line is more easily read than a long line, although this does not mean the shorter the line the more easily it will be read. Indeed, a line may be too short as well as too long to be read with ease, satisfaction and clear comprehension. We think the lines of the larger group are just a trifle too short, but they are entirely too short in the smaller group. The rule is that a line should be as long as an alphabet and a half of the type to be used. In other words, to determine what is generally conceded to be the ideal length of line one should set in his stick the complete alphabet of lower case (only) and then add to it the first thirteen letters.

In this instance, however, we doubt whether the handling of the body in two groups out of center was governed as much by the idea that a short line is most easily read as by the idea that the unusual arrangement would add to the attention value of the advertisement. Possibly it does so in this instance, but there is a measure of confusion apparent which seems to offset that value, and this would not be noticeable were the idea applied in a larger advertisement where larger and more legible

type could be used. The small size of Fig. 1—it was two columns by seven inches—is the circumstance that alters this particular case.

Consider the body of Fig. 2 in comparison with the body of Fig. 1. As the heading of Fig. 2 is more effective than the heading in Fig. 1, for the reason that it is clear cut and legible, made so by applying the white space gained through the use of a smaller type size between the lines of type, the body of

Fig. 2 is made more legible by utilizing the white space wasted, as it were, in Fig. 1 by the requirements of the unusual arrangement for a larger size of type, which means a more legible and more easily read type.

Compare No. 1 with No. 2 as concerns the effect of unity. The latter appears an entity, it holds together, whereas Fig. 1 appears to be several entities. Unity is achieved in Fig. 2 not only through the use of a consistently uniform border but also through the use of uniform type and through the fact that it is not cut up into various parts like Fig. 1.

There may be those who will maintain No. 1 is the better advertisement. The only possible basis for that contention will be that at first glance and at first thought Fig. 1 is the stronger—we should say bolder and more ornate, for it is not really the stronger, all points considered. It will not be surprising if Fig. 1 finds many champions, though if those readers who favor it at first thought will compare, study, and think, they will note something of unconscious charm in Fig. 2 that does attract and, what is better, that literally holds the eye and invites reading, besides being easy to read, features that are wholly lacking in Fig. 1. In the inviting look, in the attractive type—yes, the beautiful type—and in the agree-

able setting in white space, they will see something in Fig. 2 which attracts far more powerfully than the nondescript Fig. 1.

A VERY interesting find was lately made in the John Rylands Library at Manchester. In the binding of a volume of manuscript legal forms it was found that playing cards had been used to reinforce the covers. These were carefully removed and mounted; there were seventy-one cards, forming parts of two packs. Parts of some of the cards had been cut away, but the names of the printers were found on several picture cards, which were colored by hand. These names proved that one of the packs was printed at Rouen about 1572 and the other at Paris about 1576.

ARNOLD BENNETT
HORATIO BOTTOMLEY, M. P.
HALL CAINE
G. K. CHESTERTON
MARIE, QUEEN OF ROUMANIA
WASHINGTON VANDERLIP
RUBY M. AYRES
FLORENZ ZIEGFELD, JR.
WM. F. MCCOMBS
LORD NORTHCLIFFE
GEORGE BERNARD SHAW
ELINOR GLYN
GEORGE ADE
RING LARDNER

THIS galaxy of "stars" has recently intensified reader interest in the Chicago Herald and Examiner—one of the reasons why a large and growing army of readers are willing to pay from 1c to 3c more in order to have it.

As reader interest runs into reader influence, the far-seeing advertising manager will weigh this fact in the balance when selecting his advertising medium.

Let us send you an exposition of our Merchandising Plan—whereby adequate distribution is secured before a line of advertising is published.

CHICAGO
HERALD AND EXAMINER
AMERICA FIRST

FIG. 2.

A GOOD COMPOSITOR

STARTS work with clean decks, putting in its proper place all unused material before going to the foreman for the next job.

LISTENS attentively to the instructions of his foreman after he receives the instruction envelope.

READS *carefully* every item of instruction on the instruction envelope—if he doesn't understand, he "gets things straight" before going ahead.

CALLS the foreman's attention to inconsistencies (if any there be) in the instruction envelope, the layout, or the copy.

STUDIES the layout (when one is furnished), or drafts his own, before setting a line of type.

SEES that all material required is on hand before beginning work.

ASSEMBLES all necessary cases, rules, leads, slugs, cuts, and sorts in advance.

TRAINS his left hand, while holding the stick, to follow his right, thereby shortening the distance the type travels from case to stick.

SPACES each line so carefully that the form will "lift" without the necessity of plugging with "dutchmen" when it reaches the stone.

READS each line carefully and makes corrections before spacing.

PULLS his proofs as skilfully as though he expected to do the proofreading himself.

NOTES the proofreader's marks and makes corrections promptly, checking back to see that no corrections have been overlooked.

KEEPS time of "office corrections" distinct from "author's alterations."

MARKS the storage galley section number on all proofs.

ON finishing his job, sees that time of completion and job number are correctly recorded.

ALWAYS bears in mind that for every minute used in making corrections, two minutes of properly chargeable time are lost to his employer.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Printer's Reading

The printer is given universal credit for being a well read man; and I have little doubt that he makes a thorough perusal of such materials as drift into his ken. I wonder how much conscious attention he gives to the great world of thought represented by writers of all classes and professions. These inexhaustible reservoirs are his, just as they were almost the exclusive property of the early masters of printing. Somehow, the modern printer is more a part of—you might say, he is the very heart of—the commercial world, as contrasted to the more leisurely world of art to which the old master belonged. This, of itself, is not a bad thing for the modern printer, unless it robs him of his opportunity to adjust his sense of values.

After all, isn't this largely what is wrong with society today—its sense of values? Adjust this sense and we shall hear less of business pessimism, high cost of production and the numerous problems that face us so starkly, if we believe all that we read in printers' house-organs, whether presented as hopeless pessimism or artificial optimism.

Thought, which is rebalanced through contact with the world of philosophy, art, literature, will of necessity function more clearly when brought to bear upon the specific problems within its own narrowed sphere. Then, too, there are ideas! Troops of them will come we know not whence, if we will but keep in contact with the best of the thought world about us.

"Scientific Distribution" is the title of a book by Charles F. Higham, prominent British advertising man, known to Americans as a regional vice president of the Associated Advertising Clubs of the World. This book was published in 1917, but it has only recently come to the present writer's library. Judging from the title, one would expect this book to be crowded with technical facts and figures, but, to one's surprise, the subject is treated in a very broad, philosophical way.

Note the breadth of this: "The time will come when nothing will be made that is not good. Things will cost much more, therefore we shall have fewer things. But those who make them will be well paid. We shall look back upon this age as the childhood of industry. Beauty, order, craftsmanship will come out of this plethora of production. But that will not be yet. The economic purpose will have to be realized by slow degrees. Development as the result of general enlightenment is what we need. We may overproduce and overpossess before our powers of discrimination are perfected.

"The influence of advertising upon the public welfare lies in its power to raise the standard of living all around. And there are many people who believe this standard is already

ridiculously high. Not their own, mind you; that is always right and proper—but the standard of the classes *below them in the social scale!*"

In the chapter headed "The Technique of Advertising," he says, "It is a strange thing that while nearly all of the literature on advertising is obsessed with the question of technique, yet it is on this point that advertising can be severely criticized.

"I advise my business readers to turn to other books if they would learn of the technique of publicity in its most detailed form. I read these books with admiration, they are excellently compiled; but sometimes I leave them feeling that a man can get as far with much belief and a little common sense as he will get if he masters this mass of detailed knowledge presented to him second hand with such laborious pains.

"Advertising, to me, is a matter of faith, of taste, and *lastly* of training.

"The most pernicious nonsense is written upon the subject of advertising copy by ignorant advertising men. Not long ago there was an article in a well known advertising journal on the subject of publicity and literature. The writer dared to say that there was no connection between the two, since selling copy needed 'logic, force-

fulness and brevity of phrasing,' while 'literary polish almost demanded redundancy of verbiage in its accomplishment.'

"The *one* thing that literature avoids is redundancy of style. The greatest writers have always been those who could pack a world of meaning into a simple phrase. The truth is, such critics do not understand what good writing signifies. They have the common notion that it implies exceptionally flowery language and the use of strange, fantastic words. Shakespeare, most adaptable of men, and coiner of forceful phrases that have been quoted for four hundred years, could have compiled incomparable advertisements."

I wonder how many printers and advertising men have read H. G. Wells' "Outline of History." It is an admirable value adjusting work.

"Proof"

Efficacy of a few words to visualize the entire policy of a concern, is proved by four small paragraphs, boxed in by printer's rules, in *Proof*, the first issue of a house-organ published by The Vermont Printing Company, Brattleboro, Vermont. These paragraphs are offered to the reader as "A 'Movie' in Type"—a four act scenario to prove to the city customer that Brattleboro, six hours from New York city and four from Boston, is the place to have his printing done. The scenario is herewith reproduced as Fig. 2. On the back cover of *Proof* is printed in two colors a quaint design which is evidently a bit of community advertising (Fig. 1).



FIG. 1.

"Better Printing"

That a house-organ can be made to pay by persistent effort and judicious cultivation, is the opinion of the editor of *Better Printing*, house-organ issued by the Service Printing Company, Canton, Ohio. Under the heading "Getting More Out of Your House-Organ," advice is offered in the following terms: "If you are publishing a house-organ, or intend to publish one,

responsible business positions must be reckoned with by the printer when he is considering his advertising plans.

C. H. Dexter & Sons, Inc.

A house-organ should be taken out of the mendicant class, is the opinion of *Dexter's Xtra*, house-organ published by the Windsor Locks (Conn.) paper house. *Xtra's* concept of a

house-organ is that it is primarily a salesman for the house and that its expenses ought to be paid by the organization issuing it; that no house-organ, however good, ever justifies a subscription—implied or demanded.

Disdaining a subsidy, the House of Dexter makes double use of its own house-organ. The copy of *Xtra* before us is printed upon Dexter's Star Tissue Paper, backed by a cover of Dexter's Princess Cover Paper. A four page sheet of the same brand (another stock) is inserted in the middle of the booklet. Advertising of these brands covers the insert. All in all, one's general impression of this issue of *Xtra* is that it is an advertising booklet.

Mysell-Rollins Bank Note Company

Trade Winds, the new and cleverly named house-organ of the Mysell-

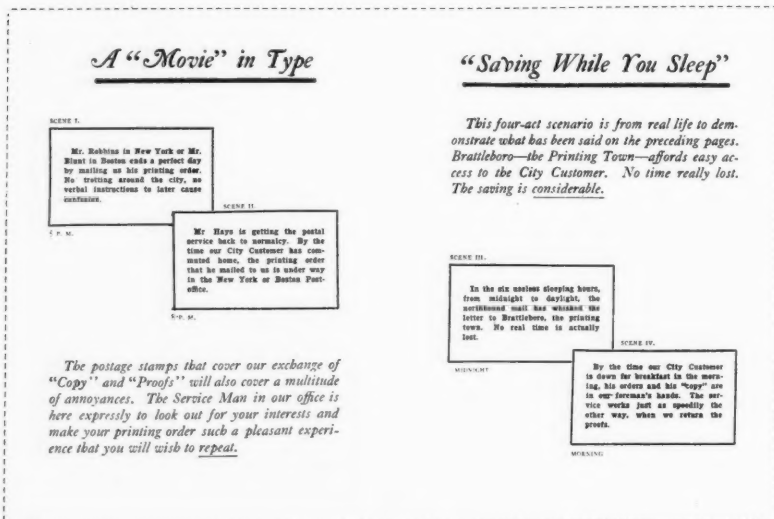


FIG. 2.

select the most favorable spots to plant it, and then plan to keep down the deadhead weeds. Do this, and the house-organ will prove its real worth and will develop trade.

"Don't try to run an experimental farm in the field of advertising for the other fellow's benefit. If you start a monthly publication, keep it going. If dry weather comes and it does not seem to be doing well, sprinkle an extra color through it. Good printing always promotes business growth. Don't expect your house-organ to shoot up and bear fruit in a night. House-organ publicity is not of the mushroom variety. It is solid selling sense. Its strength comes from cumulative effort. It gathers force as it keeps going, until finally it has the power to overcome the most stubborn opposition.

"Would the Burroughs Adding Machine Company get out 160,000 copies of a house-organ every month if it didn't pay? Would the hundreds of house-organs that are published be issued if they were unprofitable? Of course not! And if they pay others, you can make yours pay you."

D. W. Paterson Company Printery, Ltd.

A desk diary is an utilitarian advertising concept of this Melbourne, Australia, printing concern. That this is intended for a higher class of service than the ordinary desk memorandum pad, so frequently used in the United States, is obvious. The diary is gotten up in tablet form, measuring $7\frac{3}{4}$ by $9\frac{3}{4}$ inches. An idea of the individual page may be had from the reproduction in Fig. 3.

On the cover is a three color illustration of a basket of fruit, with the lines "Good Wine Needs No Bush" and "Good Printing Speaks for Itself." A typographical composition, involving a balance of unequal measures, takes up the remaining space of the cover to tell of the company's service.

This entire concept is a splendid, albeit an expensive, variant of the blotter idea. It is this writer's opinion that this desk diary will be preserved and used by a majority of recipients. On account of its good taste, it would be especially favored by women customers, and their growing presence in

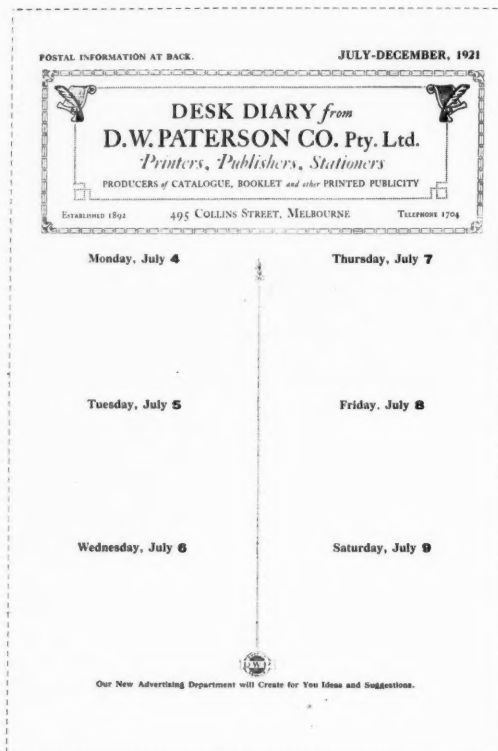


FIG. 3.

Rollins Bank Note Company, of San Francisco, California, is convinced that in the near future there will be two kinds of printers: "One group will worry along with office forms and business cards and envelopes, and the other group will be made

up of real printers who can create printing that will ably and attractively tell any message that is to be put over."

An article entitled "The World's Economic Scepter Passes to America," reprinted from *Current Opinion*, is well calculated to interest a class of readers who would be possible customers of a bank note concern.


Treasury Fiber Envelopes

Size 10 1/4

Have you ever mailed legal documents or a bank's remittances and checks in a No. 10 envelope and had the flap refuse to cover the contents? And then have you tried a No. 11 and found that in the mails the sides and top of the envelope wrinkled and that it looked like an old shoe when it arrived?

Because nearly every business man has this happen constantly, we have developed the new Treasury Fiber Envelope, size 10 1/4. Checks, securities, remittances, legal documents, and any number of envelope stuffers fit in the new size comfortably and safely. A banker, an attorney, a county officer, an insurance man—anyone who desires the best and safest mailing for his letters will appreciate the special, serviceable points which are making these envelopes popular with all who use them—

the extra width—
more capacity
the strength—
durability
the light weight—
less postage
the deep flap—
more expansion



the wide gumming—
safety
the special fiber
paper—
more strength
no useless length—
fits typewriter
the good gumming—
sure stick

Prices and samples on application.

The Mysell-Rollins Bank Note Co.
32 Clay Street, San Francisco
Printing, Lithographing, Engraving, Bookbinding
Dealers for Bank Supplies

FIG. 4.

The house-organ is attractively printed, and will undoubtedly improve in reader interest.

A piece of direct mail advertising enclosed between pages of this issue of the house-organ is a well printed sales message with the "you" viewpoint (Fig. 4).

An Advertising Copy Idea

Who ever started the notion that a piece of copy should be a debate with a straw opponent, setting forth a problem, its solution, arguments, reason why, conclusion, *buy*?

Copy is news—editorial or otherwise—never a debate. It is news with a suggestion to enjoy the advantages which it presents.

The moment you make a tourney out of your advertising space you defeat acceptance—raise questions and doubts, direct or indirect.—*From August issue of Copy, house-organ of the Marchbanks Press, New York.*

Earnshaw Press

"When you place printing with us you put us on our mettle. Your name on the dotted line is a challenge, and the prize for which we strive is your good will and appreciation."

So says the Earnshaw Press Corporation, Boston, Massachusetts, in a folder which it has just issued, carrying a dozen or more letters of testimony from large patrons who are pleased with the service rendered them.

Good will is the most valuable asset any business concern can win. In the printing industry it comes only through the production of material stamped with quality and character, rather than the kind of printing that has the ear marks of having been sent out with the thought merely that it will "get by." The Earnshaw Press has these letters reflecting sincere good will on the part of patrons, the best proof of the quality of work coming from its plant. To let the public know of these letters and the good will which exists is wise, effective advertising.

The Earnshaw folder reproduces the testimonials in a very attractive layout. The use of color for a background adds materially to the display. The design of the front cover of the folder is shown here (Fig. 5).

SCIENTIFIC LETTER "BUILDING"—SAVE YOUR BEST PARAGRAPHS

Sherwin Cody's letters are famous. He recommends this method of scientific letter building: You compose your letters by paragraphs. In writing a letter, when you get a paragraph



FIG. 5.

which you like especially well, copy it, paste it on a card, and save it. Later on, you will produce another well written paragraph. Copy it also, paste it on a card, and save it. Keep this up and in a short time you will have a number of well written paragraphs. You must then classify them by some simple system.

The advantage of saving up your best paragraphs to use over again and again is obvious; you can not be always in the pink of condition physically and mentally; there are times when you can think and write better than at other times; but the thought that you *send out in your letters* will by this method be at all times the best thought of which you are capable.—*Mail Sales.*

JOHN S. ZIMMERMAN, PIONEER NEWSPAPER MAN, PASSES AWAY



IN the death of John S. Zimmerman there passes one who, while not directly connected with the printing and newspaper fields for many years past, has nevertheless been widely known throughout those fields and left a marked impression on them. Mr. Zimmerman was one of the early newspaper men of Chicago, taking up the work about 1866. While more prominent as one of the officials of the Peoples Gas Light and Coke Company, with which he became connected at the time it was organized, early in the seventies,



John S. Zimmerman.

serving until he retired from active business life in 1909, he also maintained an active interest in literary work and was a frequent contributor to newspapers and other publications.

Born in Petersburg, West Virginia, in 1841, he came to Chicago at the age of seven years, when his parents moved westward to make their home with the earliest settlers in the new city on the shores of Lake Michigan, which at that time consisted of but a few dwellings clustered about old Fort Dearborn. As a boy, his playground was the territory now teeming with business activity, covered with buildings that tower high in the air and also go several floors below ground, and which is now recognized as the coming printing and publishing center of the world.

After finishing his studies in the old Dearborn School, then located at the corner of Madison and State streets, now the busiest crossing in the city and probably in the world, he attended Racine College, from which he graduated. Shortly afterward he took his place with the forces in the Civil War.

In 1866 he was married to Miss Henrietta Cherry, the daughter of Rev. Henry Cherry, of Owosso, Michigan, and it was about this time that he became identified with the work of the Chicago newspapers. At one time he acted in the capacity of assistant to his father, who held the position of city clerk. He followed his father into the Peoples Gas Light and Coke Company when it was started, and later succeeded him as secretary of the company.

A great lover of hunting and fishing, which he took up along the banks of the Chicago River during his boyhood days, he devoted considerable time to writing on these sports for some

of the magazines. He was also the author of a large number of poems, many of which, however, he never had published.

Mr. Zimmerman was one of the closest friends of Henry O. Shepard, founder of the Henry O. Shepard Company and The Inland Printer Company. During the year 1901 Mr. Shepard published Mr. Zimmerman's "Rubaiyat of Mirza-Mem'n," a metrical version of "The Rubaiyat of Omar Khayyam." In November, 1903, while sitting at the bedside of Mr. Shepard during his last illness, Mr. Zimmerman wrote the following poem, to which he gave the title, "A Rondel of Recovery":

Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!
Strong as the stag, yet flexible as the fawn,
She comforts and controls with skilful hand.

An angel of that ministering band
Who comes to aid, when other hope is gone;
Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!

My fevered brow was cooled; for as she fanned,
It seemed a zephyr from the daisied lawn!
She is the one to whom my heart is drawn,
The "trained nurse," dainty, debonnaire and bland —
Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!

A little over a month later, upon the death of Mr. Shepard, Mr. Zimmerman wrote the following:

IN MEMORIAM.

HENRY OLENDORF SHEPARD.

Our friend has gone — his spirit flown
Away into the vast unknown,
That region of supernal light,
Where myriad suns make day of night!
A glory from the great White Throne
Upon his earth-closed eyes has shewn;
While we, in sorrow, make our moan,
As brimming tears obscure our sight,
"Our friend has gone!"

Grave on his monumental stone,
"His virtues for his faults atone."
Let no rash one essay to write
His epitaph, in phrases trite;
But simply say, "We're left alone,
"Our friend has gone!"

John S. Zimmerman.

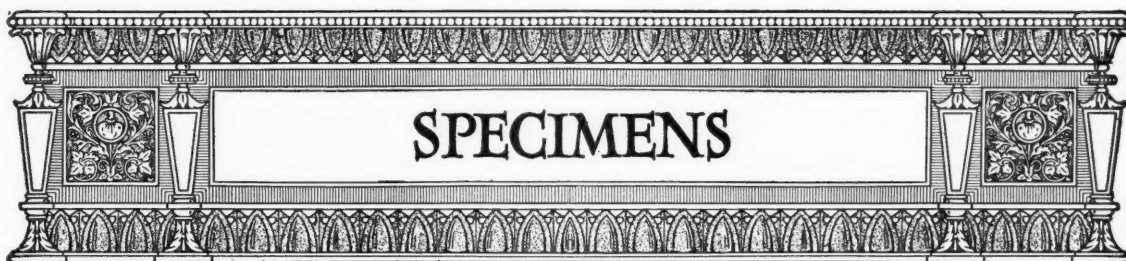
Mr. Zimmerman took an active interest in the civic, educational and social life of the community of Oak Park, one of the suburbs of Chicago, where he made his home shortly after his marriage, and he was also active in Masonic work, at the time of his death being the oldest living past master of the Oak Park Lodge. He was gifted with a keen memory, a great love for books, especially scientific works, and took great delight in studying the origin of words and also in working out mathematical problems of all kinds. Thus he kept his mental faculties remarkably keen and active to the last, his death on August 26, caused by heart failure, coming after an illness of less than two hours.

Mr. Zimmerman is survived by his widow and two daughters, Mrs. George T. McGee, of Helena, Montana, and Mrs. Morley F. Fox, of Oak Park, Illinois.

THREE MAIN ADVANTAGES OF THE HOUSE-ORGAN

The ability to reach exactly those persons to whom you wish to deliver your message. The advantage of promoting your own advertising exclusively. The opportunity to adopt an editorial policy controlled and tuned to meet the publishers' particular needs. *The success achieved by the house-organ advertising is of an extraordinary character.*

It has built good will, has made direct sales, has made business friends, has conserved the time of salesmen, has taken the place of circulars and other forms of direct advertising, has been an educational factor in sound business economics, has educated buyers to an appreciation of quality goods, has served to tie up between dealers and national advertising, has been a real business insurance.—*The Red Oval.*



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

W. IRVIN BRENNAN, Los Angeles, California.—The *Times Mirror* blotter, "Complete Printing Service," is excellent.

HACKNEY & MOALE, Asheville, North Carolina.—*Push* is better, far better, typographically than it was when we saw it last.

A. E. KRAUSS PRINT SHOP, Columbus, Ohio.—Your folder for The Ohio-Warren Oil and Gas

and the bright color effect in connection with the silhouette illustration of "Old Sol," printed in yellow underneath the type matter of the main group, carries out the effect to a "T."

L. A. BRAVERMAN, The Caslon Press, Toledo, Ohio.—"Toledo, the City of Opportunity" is beautiful and impressive all the way through. The engravings, printed in black over high light tint blocks in

polisman" would be improved if the heading were set just a little to the right, as the contrast of the left hand margin and the large amount of space at the right is too great to be pleasing.

MARKEN & BIELFELD, Frederick, Maryland.—The product of your presses continues of excellent quality and maintains that air of distinctiveness for which it has always been characterized. This is a most



Attractive gray tone letterhead by Marken & Bielfeld, Frederick, Maryland. The type used is Post Shaded, a similar face to that used in italic form in the headings of *The Saturday Evening Post*. It is one of the few really good faces that have been discontinued by the typefounders and as used here shows to best possible advantage. The effect is unusual and distinctive.

Company is very attractive and decidedly easy to read. It measures up to every requirement in this grade of work.

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—Your folder announcing the complete service you now render is pleasing in every respect.

COLLINS EWING, Odessa, Missouri.—Your title page for the Encampment Number of *The Odessa Cumberland* is attractive in appearance and well displayed.

FITCH BROTHERS, Central City, Nebraska.—*Old Rose and Green* is a very pleasing school annual, although the presswork is not as clean cut and sharp as we should like to see it.

JOURNAL PRESS, Jamestown, New York.—Every specimen that you have sent us warrants the highest praise, for each and every feature of their production is representative of the finest craftsmanship.

C. WOLBER COMPANY, Newark, New Jersey.—Your business card in Caslon, with a narrow "bled" border in light olive, is a beauty. The blotter, "Paper Plus Ink Plus Brains," is likewise of the finest quality.

PAUL RESSINGER, Chicago, Illinois.—Your folder announcing a change in telephone number is decidedly handsome, in fact, the title page is one of the best examples of conventional design we have seen in many months.

THE ARMBRUST PRINTING COMPANY, Cincinnati, Ohio.—Specimens are neat and pleasing, thoroughly satisfactory in all respects. The selection of colors is governed by the same excellent taste that is apparent in the typography.

WILLIAM C. RANDALL, Prairie City, Iowa.—The portfolio containing samples of printing on which you have won prizes and mention in various contests is interesting, particularly in view of the character and excellence of the work.

WALT DRUMMOND, Simla, Colorado.—The letterhead for the *Sun* is a crackerjack. Design is good

pale olive, are decidedly impressive. Another unusual specimen is the broadside, "The Automobile."

THE GRAPHIC ARTS PRESS, Hartford, Connecticut.—Specimens are of the best quality, the folder, "Good Taste in Your Letterhead," being refined, dignified and impressive at the same time. It is, moreover, decidedly easy to read.

LIBERTY PRINTING COMPANY, Philadelphia, Pennsylvania.—The blotters are interesting in general and are quite attractive. We have no suggestions to make for improvement and believe they will prove very good publicity for you.

OLIVE LEAF PRESS, Los Angeles, California.—Your business card blotter, meaning a blotter about as small as a business card and printed in business card style, is interesting in arrangement and effective in display. It is quite a novel idea.

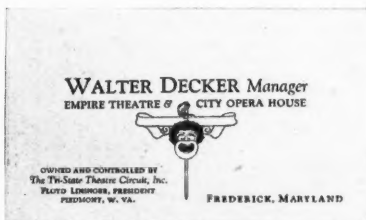
THE HORVATH PRINTER, Steelton, Pennsylvania. Specimens are good. The blotter "Yell fr a

valuable attribute. Your new invoice on goldenrod bond stock is striking in general and is quite distinctive. However, the "Comments," set in Bold Copperplate Gothic (capitals) of small size, and in narrow measure, are extremely difficult to read. On the cover for the Wineberg birthday celebration, which is indeed pleasing in general tone, the border seems too large in proportion to the type matter. The best specimens in our opinion are the business card for Walter Decker and the invoice for Quaker City Dry Cleaning and Dyeing, both of which are decidedly clever. Your new stationery, printed in blue and a blue tint on gray stock, is wholly distinctive and will make a strong impression wherever seen. We can not see that the lower case initial "h" adds anything that a capital would not, and it looks just a little too odd; the design is unconventional enough without it. The Bentz & Dunn letterhead is also distinctive, set mainly in the outline shaded Post series, for years featured in the headings of *The Saturday Evening Post*.

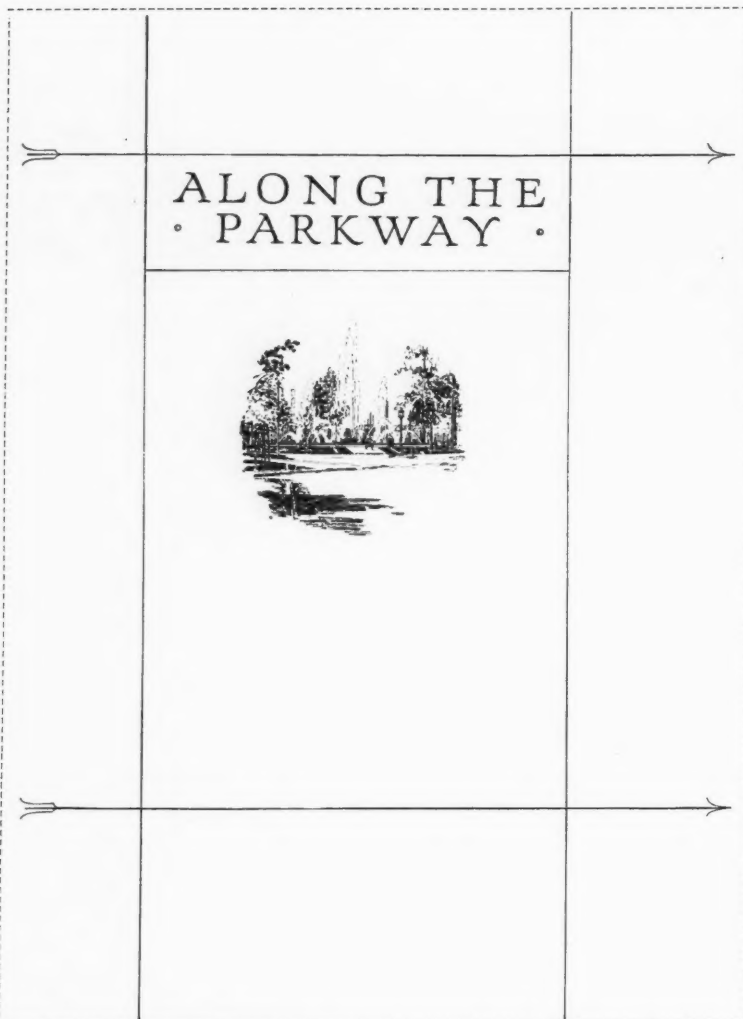
A. S. CAIN, Grand Junction, Colorado.—Excellent! All the specimens are of the very best quality, the typography being interesting and unusual, as well as pleasing and readable. You have a very choice equipment of type, which, with your ability in typographic design, leaves nothing whatever to be desired.

CHESTER A. MORRIS, Bronx, New York.—Corcoran's card is striking and interesting in design. The horizontal rules in red, with the name, could be a nonpareil higher to advantage, as that would relieve the monotony of equality in the vertical division and allow you to open up the matter a little in the lower section.

THE METCHIK PRESS, New York city.—Circulars are pleasing, attractive and readable. The heading is a little close to the body on the one entitled "Distance Lends Enchantment," and the initial is too small in relation to the size of the



Interesting card arrangement in the new Goudy series by Marken & Bielfeld, Frederick, Maryland. The original was printed in deep brown and bright, light orange on buff colored stock, the orange appearing in a single spot—the wreath over the forehead of the mask in the ornament.



Unusually attractive cover title of booklet by The Arrow Company, Philadelphia. The text and illustrations throughout were printed in a light, bright brown on sepia dull coated stock. Light blue was used for the rules and arrows.

body on the one entitled "Our New Shop." On this latter we believe the heading is needlessly large.

THE ARROW COMPANY, Philadelphia, Pennsylvania.—"Along the Parkway" is a most unusual and attractive booklet. Certainly it will give a most impressive idea of the character of your surroundings and of your organization.

W. R. HOWIE, Beebe Plain, Vermont.—Thanks to excellent type equipment, good judgment in display and an appreciation of the importance of simplicity in design, your work is of excellent grade. Presswork measures up to the high standard of the typography. The printing of the halftone on rough bond stock on the letterhead for Hillcroft farm is perfect.

O. H. FREWIN, Middelburg, Transvaal.—Our compliments on the very handsome book done for Middelburg and District Hospital. The cover is especially delightful. On the initial page, at least, we are sure roman instead of italic typography would be preferable. Presswork could be improved upon very little, if any. Your letterhead design is interesting.

From the U. T. A. School of Printing, Indianapolis, over which Mr. T. G. McGrew has presided with great success for a number of years, we have received a package of remarkably fine printing, work on which typography, colors and presswork are all of the highest standard. The school letterhead in Cloister capitals is exceptionally fine, as are also the package label and a folder, "4 Opportunities for Printers."

D. J. LESTER, Pittsburgh, Pennsylvania.—Your program for the first annual "Corn Roast" of the Sutton Press Employees' Association is decidedly attractive and we imagine the event was decidedly interesting. The practice of holding social events where employer and employee mingle together in good fellowship, we believe, is advantageous to all concerned.

BYRON & LEARNED COMPANY, Minneapolis, Minnesota.—Your folder, "Correct Typography," is attractive, the inside pages being particularly so. The line "Typography" on the title page is needlessly bold; we believe light Goudy would have been better than bold. The blind stamped border does not seem to fit in with such a bold type treatment, although, of course, it is by no means displeasing.

HOUSTON-HILL PRINTING COMPANY, Arkansas City, Kansas.—Outstanding among the many fine specimens of printing contained in the last package sent us are the letterheads for the First Christian Church Choir and The Sweet Shop. Appropriateness in the selection of type is illustrated by the use of light text for the former and script for the latter. The folder for Trinity church is likewise excellent.

D. L. HARFORD, Des Moines, Iowa.—In general tone, and in so far as the colors of ink and stock

are concerned, the leaflet for the local Craftsmen's club is attractive. None of the good qualities above mentioned would have been lost had the typography been less confusing. The Parsons type, with the spots of color dividing sentences in the squared type group, creates an effect that, to be perfectly frank, does not invite the eye.

GEORGE T. HAMILTON, New York city.—Specimens are of uniform high quality. Several are so attractive and contain so much of suggestion value and interest we should like to reproduce them, but, unfortunately, these particular specimens, done for manufacturers and retailers of ladies' garments, are in light tints and satisfactory reproduction could not be made. Excellent color use is, in fact, one of the outstanding good qualities.

DRAPER PRINTING COMPANY, Culver City, California.—Most of the work is of a very good grade, the blotters being especially attractive and effective. Stationery forms are good, too, as are also the folders used as envelope stuffers. On the folder entitled "Let Us Prove It to You," the panels on both front and back are out of proportion to the page, the fault being particularly noticeable and displeasing on the back page. This, in fact, is the only serious fault with the work.

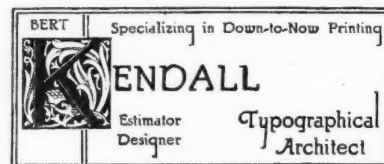
F. S. ZINTS, Dodgeville, Wisconsin.—The letterhead for the Pure Food Grocery is striking indeed and represents good work. The large line, "Pure Food Grocery," printed across the top of the sheet in an olive tint should have been printed in a still weaker tint. Without detracting one whit from the effectiveness of the treatment the smaller type, imprinted over this big line in black, would be clearer. The effect is now just a little confusing, due to the strength of the color used on the large and bold line featuring the heading.

F. R. PIERSON, Riverhead, New York.—The most attractive specimen in the collection is the small blotter entitled "Dainty." Printed in light blue from a refined and attractive design in Caslon capitals of small size, the effect is wholly in keeping with the title. Your business card is striking and interesting, while the one for Madame Whitney is also very good. The type matter is set too low in the border on the Lyzon card, both balance and the distribution of white space being unsatisfactory. The remaining specimens, although worthy of no special mention, are satisfactory.

BARTON, DURSTINE & OSBORN, New York city.—The series of magazine advertisements for Premier Salad Dressing is a fine one. There is a nice suggestion of relationship throughout the series, with no suggestion of dull similarity, which is commendable. Also, in the use of borders at top, at sides, but not at top and bottom, etc., there is gained all the value of complete borders from a decorative and attention attracting standpoint—with an unusual effect—without taking up the space that such decorative borders would if used completely around the advertisements.

WILLIAM B. BROWN, Kansas City, Missouri.—No better printing is being done anywhere than in the plant of the Union Bank Note Company; it is remarkably good in every respect. Notable in the collection of specimens you have sent us are the various direct advertising forms used by the Union Bank Note Company. The house-organ *Better Business*, in its new dress and all spiced up with clever illustration and decorative art of the best quality—the product of your art and service departments—shows that the advertisers of Kansas City have complete service facilities at their disposal.

MR. PHINNEY, Louisiana School for the Deaf, Baton Rouge, Louisiana.—The improvement on *The Pelican* since the 1920 issue is marked, in fact, there is no basis for comparison. A marked improvement



Here's a rather clever "stunt" card which scores, of course, in attention value. For small forms with little type matter to be read such treatment is permissible, even though rather too ornate for the general run of work.

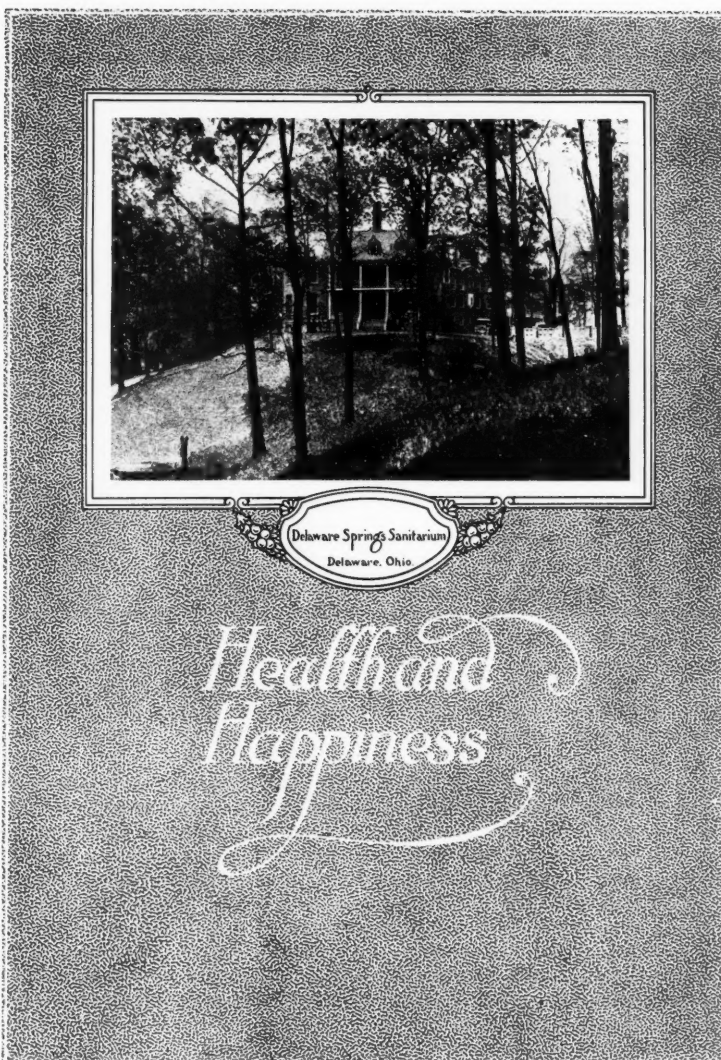
could be made in the advertisements of the August issue by the use of complete borders. There is a lack of unity in the advertising pages as they stand, due not only to the fact that there are no borders but also because the lines are so widely separated. Small machine matter is often used where larger type, hand set, should have been employed, not only to occupy the space to better advantage but to make the matter more easily read. The cover is interesting and attractive, and the typography and makeup of text pages are thoroughly satisfactory.

GRAY PRINTING COMPANY, Fostoria, Ohio.—One of the handsomest books we have seen recently is "Health and Happiness," produced by you for the Delaware Springs Sanitarium. The general layout of the pages, with their numerous relatively large halftones, is decidedly good, and the printing of the plates is above reproach. The cover is particularly attractive.

C. G. COOPER, Wellington, New Zealand.—There is room for improvement on the folder for Gear Brand Manures, particularly on the cover. Doubtless it serves the purpose about as well as if it were more attractive, considering the class to whom it is intended to reach, but a more attractive and equally effective treatment would not require more time, if as much. Why shouldn't we make all our work just as good as possible, if for no other reason than to keep in practice? The type faces do not harmonize at all, and there are too many forces to attract the eye, which results in a confused effect. The white space is not well placed, it being in the center where it does not serve to set off the type. More white space around the lines at the top is absolutely essential.

H. BOOTH, New Bedford, Massachusetts.—Your work is very neat, being designed in good taste and effectively displayed. The title for the program of the outing of the Fairhaven Mills is the neatest in the collection, the printing in light brown giving a soft and delightful effect in one color. We do not like the practice of filling out short lines in squared groups with ornaments. The ornaments do not approximate the appearance of the letter characters and the contour is irregular, the same as though no makeshifts were employed and the lines were left short. There is, in addition, the ill effect of the ornaments. It is better to center the last line or the last two lines in a squared group, for then symmetry remains good, although, of course, not consistently squared.

B. W. RADCLIFFE, New York city.—Congratulations on your advent to the big city. Judging from the very handsome examples of typography produced under your direction for James W. Elliott's Business Builders, Inc., you will experience no difficulty in keeping the pace. The large portfolio—we can hardly call it a booklet in view of the 12½ by 17¼ inch page size—is as handsome as it is impressive. Kennerley is a wonderful type face for work of this character, that is, for body matter in twelve or fourteen point. The leaflet, "O Man, My Friend and Benefactor," is a mighty pretty thing in so far as its general appearance is concerned, thanks to a beautiful color scheme of delicate blue and pink in the borders and initial, black being used for the



Cover design of handsome booklet by Gray Printing Company, Fostoria, Ohio. The halftone and panel were printed in a very deep brown, while the reverse zinc panel was in a light yellow olive tint. The cover was roughed, which added greatly to its appearance.

The Man Message Corporation

Knickerbocker Building, 42nd Street and Broadway, New York



Unusual package label treatment submitted by B. W. Radcliffe, one of the old standbys of this department, who is now in charge of production for James W. Elliott's Business Builders, Inc., New York city.

body. The body appears crowded, which is one feature that we do not wholly admire. We believe the page would look easier to read if set in a size smaller type, as it could then be opened up a little. Certainly, there would not seem to be so much to read. Another thing, the machine face used is one we have never admired, although if well used it is legible. The characters are stiff and have often given the writer the impression that some of the letters are wrong fonts. The package label is a beauty, quite a refreshing change from the usual, as is also the "Why" folder. In fact, all the work sent us is of the finest quality.

BARNEY GOLDBERG, San Francisco, California.—The letterhead for the Overland Publishing Company is in a general way quite effective. It is good from both typographical and advertising standpoints. The blind stamped panel around the type matter sets it off nicely. Two changes, when the next lot is printed, would help the design greatly. The initial is too strong, and instead of the deep strong red used as a background we suggest a light tint, say of blue. Better still, use a light toned initial with the lighter background. The rule border ought to be omitted, at least it should not be quite so strong and conspicuous. These are the major faults. There is the additional weakness of too close spacing between the first two and the last two lines. One point leads would make a marked improvement in this respect.

ARTHUR S. McEWEN, Stillwater, Oklahoma.—In view of the fact that the motto, "A Prayer," by Robert Louis Stevenson, is to be used as a hanger, it would seem to merit a more dignified and refined, as well as more decorative, treatment. The Cheltenham Bold is not the right kind of type face, although, of course, it makes possible reading at a distance. Even in Cheltenham Bold the appearance would be better if the heading in bold capitals were in smaller size. The effect, while we would not

THE A. L. SCOVILLE PRESS, Ogden Utah.—In a package of such uniformly high grade printing it is difficult, although very interesting, to satisfy oneself as to which is the best specimen. However, after a careful examination in which we have found considerable pleasure we have come to the conclusion that the booklet for the Utah Agricultural College appeals to us most. The cover is beautiful in its quiet dignity, although it is by no means severe, thanks to the clever use of Caslon Old Style

The only feature about this piece of work we can not wholly admire is that the text pages are quite too decorative. The wide ornamental border, which is quite cleverly designed, would have been less pronounced and the effect of the book as a whole more pleasing had it been printed in a light brown to harmonize with the cover instead of in the rather bright red. The advertising leaflets for use as enclosures are clever, both in the text and in the manner in which it is treated.

The Marathon Press Printers

"Best in the
Long Run"



198 William Street
New York City

Telephone Beekman 7586

In the original of this letterhead the effect was delightful. The design is interesting and the colors, black and bright green, set it off admirably.

characterize it as cheap, is that of the ordinary throw away or poster. Letterheads for The American Red Cross and The Oklahoma Forestry Association are excellent. When colored papers are used the effect is always good if the ink is of a darker shade of the same color as the paper.

THE MARATHON PRESS, New York city.—Your letterhead is a beauty. It is cleverly designed and unusual. The invoice and package label are in keeping, while the advertisement circular for Finkelhor Brothers is clean cut and attractive. Type and illustration make a perfect harmony and the effect of openness in the illustration has been happily carried out in the typography. The announcement is excellent, too.

GERRISH, THE PRINTER, West Sullivan, Maine.—Presswork is very poor indeed, in fact, so bad that several of the specimens look as though they were printed in the galley on a proof press. There is evident, also, too strong a desire for novel effects, which has resulted in failure, due, in part, to poor type equipment. Types which do not harmonize in any respect are used together, and even typewriter type is employed with romans and gothics with reckless abandon. Until you are able to use different type faces in a job with harmonious results we urge that you adhere strictly to the idea of a single face to the job. It would be a good plan for you to obtain one of the several good books available on design as related to type display, and we believe if you would study them carefully you would in a very short time be turning out a good grade of work.

TOWNSLEY & KYSOR, Atlanta, Georgia.—Your booklet, "Hoo's Hoo," is a cleverly written piece of advertising and the physical makeup is consistent with the nature of the copy, as well as being attractive. While we are not particularly struck with the general appearance of the series of advertising circulars, they score from a publicity standpoint because of their refreshing and unusual character and because, of course, they are easy to read, thanks to large body type. We believe they could have done all this with a more agreeable appearance, with a complete and regular border which would unify the effect to better advantage, although this, of course, would take away somewhat from the unusual appearance the folders now have. One can not have everything, however, so it is always a question of what is the most desirable.

(roman) capitals and Caslon Old Style italic upper and lower case. The wreath ornament printed in green adds life and interest to the effect. *The Crimson Annual* is a high grade publication throughout, the cover—printed from an interesting design, featured by scrolls in black, gold and red on brown Velumet cover stock—being particularly handsome.

EDWARD JONES, New York city.—You certainly made a marked improvement in both the letterhead and the invoice heading for the *Post*, especially on the latter. Whereas on the original of the letterhead there were four different styles of type, no two of which harmonize, you have used but one, a more stylish and up to date face than any of those used in the original. The result demonstrates how advantageous is the consistent use of a single series. The original letterhead was far superior to the statement, mainly because of better type harmony—Jenson being used for all except two very small lines, which are also in old style roman and therefore harmonious. Display is also very good in this original letterhead, the really serious fault being the fact that it appears quite old fashioned and severe. The resetting is an improvement, only in that it appears more modern.

PRINTING DEPARTMENT, Polytechnic High School, Long Beach, California.—Our compliments on your annual, *Caerulea*, 1921. It is all but inconceivable that such a book should be produced almost entirely by students in the printing classes, but the fact that it was reflects the greatest credit upon the instructors, Messrs. R. R. Lynn and D. B. Kendall. While the presswork on the many halftones is not perfect it is very good, far better than on most school annuals we receive. The use of a legible size and style of type is commendable. We should like it better, however, if fewer styles of type had been used in the advertisements, and if smaller and less bold styles had been used for some of the display lines, which on the small page stand out needlessly strong. Borders around the advertisements would add to their appearance, mainly by making them appear homogeneous.

W. F. CLEAVER, Johnstown, Pennsylvania.—The fact that the pupils from your classes in the school print shop are quickly employed by local printers is the best possible evidence that they are getting capable instruction. Possibly, of course, they get away too early, but you should feel complimented. The specimens are excellent on the whole. On the second page of the program for the May Day Fête the type matter should have been set in narrower measure, so that it would conform more nearly to the space occupied. In this group there is a violation of shape harmony and proportion, accentuated

Preparing for Success

A MESSAGE
TO THE AMBITIOUS



Utah Agricultural College
LOGAN, UTAH
1921

Seldom does one see a plain and dignified type cover design so genuinely attractive and effective as this one by Arthur C. Gruver, who tells us he is leaving the bright sunshine of Utah for his old haunts in smoky Pittsburgh.



You can play and we'll work

VACATION season, true, but just a suggestion that there is no better time than now to begin getting your fall and winter Direct Advertising under way.

Before leaving for the lakes or open country, why not talk things over with our Merchandising Department?

Let us be working for you while you are playing! And when you return we will have some suggestions and ideas ready for you.

Some of our best old and new customers are following this plan this summer. And they know they are saving time, worry and money.

Why not let us make this worth-while saving for you, too?

Evans Winter Hebb
commercial printing service
Detroit

Woodward at Enkine

Telephone Glendale 4685

The Three Circles

EWH

Published on the first Tuesday of each month
in the interest of good printing
and good advertising

VOLUME III

AUGUST 1921

NUMBER 2

Sherbow's Own Words about Type

An authentic interview with the
master typographer

PART I

It is rarely that the offhand attempt to edit the speaker's words.

Benjamin Sherbow is a master typographer gets into print. Mostly we content ourselves with what is written for publication, formal and dignified—and hard reading.

A representative of Evans-Winter-Hebb caught Benjamin Sherbow in a communicative mood one recent summer afternoon. Luckily a stenographer was at hand and took down the conversation, which is here presented with no

Benjamin Sherbow is a master of typography. Whether he is the greatest in the world or in America or in New York is a matter of no consequence—certainly not to him, you may be sure, for there is no vanity in the man. But that he has a genius for typography, and produces delightful effects by the simplest means, is as certain as that his explanations of "how he

We have commented upon the excellence of *The Three Circles*, house-organ of Evans-Winter-Hebb, Detroit, on various occasions, but have not as yet backed up our praise with the evidence. Well, here are two pages—the inside front cover and the initial text page—just as they appear in the book. Ever seen anything quite so inviting? Clean cut legibility and refinement are the outstanding qualities.

by the fact that side margins are so scant. The cover of the program for the 1921 Commencement, printed in deep blue and gold on blue stock, is pleasing, but the typography of the title page in such large type of such crude design, comparatively, does not "fit in." Cover should be stronger than title, as it is in the case of the program for the annual concert of the Combined Musical Clubs. The annual report is a mighty big job to have been produced for the most part by students.

C. S. ROMIG, Altoona, Pennsylvania.—The specimens of students' work that you have sent us are very interesting and are well done. We note on some of the title pages lines of capitals are too closely spaced. Take the page, "Forty-fourth Annual Commencement," set in Century capitals. An extra lead between the lines would help greatly. The ornament on the title, "First General Reception," done for the Senior Class of 1921, is placed too high. If it were a pyramidal ornament the position would be good, but a circular ornament, instead of being placed close to the type matter above, should be placed about one third of the way from the upper to the lower group, so that good proportion will be apparent in the division of the space. Where an ornament helps to form a definite shape or contour with a type group it should be placed close, or otherwise, to make that desired shape, but when not it should be placed apart from the type. The Faculty Reception program of May 21 is decidedly neat. The treatment is also unusual and is therefore interesting. Your method of instruction by which the student's mental faculties are brought into play to a greater extent seems to be a good one. For the benefit of others of our readers interested in instruction work we quote from your letter as follows: "As an illustration, we will suppose that the job is a 6 by 9 dodger: The student is given the manuscript copy of the job and told that it is to be

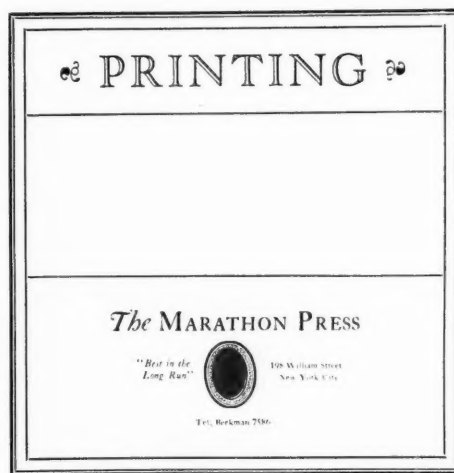
set up for a dodger, and the size of the paper to print on is 6 by 9 inches. No additional information is given at this time; it is up to the student to find out what a dodger is, what style of type to use, and the proper arrangement of lines. (Previous to this time, the student has had access to all the leading trade magazines and typefounders' catalogues.) The first requirement of the student is to design the job, then submit it to the instructor for his approval; at this point the instructor knows whether or not the student understands the nature of the job, and, if not, he is told the pur-

pose of the job. Another design must be made, and this procedure continued until the student has an idea he knows how the job will look after it is put into type form, after which he is permitted to set it. The results leading to the final setting can be judged by the specimens submitted."

E. G. BURKHEAD, Wilmington, North Carolina.—Letterheads for the Harriss Printing and Advertising Company and the Wood Advertising Company are characterized mainly by their striking appearance, a commendable feature when as attractive as these are, although both border on overornateness.

Of the different printings on the former we prefer the one in green and black, as the design—being striking in itself, and rather featured by ornament—does not require the brighter colors used on the others. As a matter of fact the red makes the design rather too striking. On the Wood heading we are not so decided, but believe the one in which the heavy rules at the top are printed in brown with only the spots in the illustration in red is the better. If gray tone rules had been used instead of six point solid rules an equally good, if not better, effect would have been attained in two instead of three printings.

LOCKE B. JAMES, Brockton, Massachusetts.—Most of the samples are of a very good grade, particularly those simpler forms set in Caslon and Bookman, notably the letterhead for the Music Hall Ballroom and the cover for the Ten Times One Club. Design is good on the covers for the Cercle Jeanne D'Arc, the Italian Artillery Society and the graduation program of the Oliver Ames High School, but the type faces and borders selected for these are not in keeping with the design. In the first mentioned, the border does not harmonize with the Bookman and it is too "spotty." The second named is not wholly bad, but the Bradley series is no longer found in polite type society. The fault found with the Cercle Jeanne D'Arc design applies to the high school cover.



Simply designed, this label by the printer named therein is very effective in the original, which was printed in green.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Ludlow Company has established an agency at the Savoy House, 115 Strand, London, W. C., with Martin J. Slattery in charge.

A HOLIDAY home for working printers in the Cardiff district has been opened at Weston-super-Mare by the district committee of the Joint Industrial Council.

THE publishers of the *Freeman's Journal*, of Dublin, have received £2,987 compensation from the city for the damages to their premises when set on fire last December.

A MUSIC typewriter was one of the interesting exhibits at the big London printing exhibition. It was shown by the Music Typewriter Company, 26 Hatton Wall, London, E. C.

In a Liverpool police court a seaman was recently ordered to pay a fine of £20 or be subjected to a month's imprisonment for distributing strike leaflets which bore no printer's imprint.

HENRY MUNDAY, who was for fifty years a worker in the office of the *London Times*, holding before his retirement some years back the position of overseer in one of the printing departments, died recently, at the age of eighty-three.

It is announced that arrangements are being completed for the starting of a new morning paper in London, to be called the *Daily Theater*, which is to record the movements of the drama, music, art and literature all over the world.

THERE died recently at New Ferry, Cheshire, George F. Kirkman, who for forty-seven years was proprietor and editor of the *Protestant Standard*, a paper which suspended because of economy during the war. Mr. Kirkman had attained the age of ninety-six years.

NEGOTIATIONS on a proposal to reduce wages in the printing trade by 15 shillings a week in the case of men and 5 shillings 6 pence in the case of women have failed to reach a settlement, and the question has been referred to the Joint Industrial Council for consideration.

MIDDLETON GREATHEAD, a printer of Darlington, who died some years ago, left £1,000 for the establishment of a scholarship at the Darlington Grammar School, confined to sons of journeyman printers. The bequest was subject to a life interest, which has now expired.

A NOVELTY in the line of paper was shown at the recent British Industries Fair, in the shape of a book printed in a new waterproof paper and bound with a waterproof material. It was immersed in water several days to prove its power to withstand dampness. It is claimed that this is the first time in history that such an exhibit has been made.

RECENTLY a parliamentary committee in its report emphasized the fact that government expenditures for stationery have increased from £1,237,708 for 1913 to £5,769,104 for 1920. Of the expenditure for 1913 £1,100,000 represented the cost of printing in connection with the registry of voters, so the present increase is rather stupendous and disconcerting.

THE H. W. Caslon & Co. typefoundry, London, this year entered upon the third century of its existence. Announcement is made that it will start a foundry at Paris, where it will cast type on the Didot system of type bodies. The issuing of the notable *Caslon Circular*, which was suspended during the war, has been resumed. No. 136, 47th year, has just come to the writer's desk. It contains a history of the Caslon foundry.

OUR noted English contemporary, *The British Printer*, complains because it is charged 9 pence (18 cents at normal exchange rate, and according to present rate about 14 cents) a copy to carry it in the mails. This eats up almost one-half the sale price a copy — 1 shilling 9 pence. Thus are publishers harassed by the postoffice department, whose *raison d'être*

under government conduct is supposed to be for the dissemination of intelligence among the people, thereby assisting education and civilization.

GERMANY

It is reported that Hugo Stinnes, the German industrial magnate, has bought the *Wiener Deutsche Zeitung*, of Vienna.

AN exhibition of bookbindings will be held in the former royal palace in Berlin from September 1 to October 31.

THE joint wage scale committee of the printing trades union of the masters and the workmen on July 1 had functioned twenty-five years.

THE coming November 6 marks the 150th anniversary of the birth of Alois Senefelder, the inventor of lithography. He was born at Prague, Bohemia, but the scene of his activities was Munich.

ONE of the German trade papers remarks upon the large number of new postage stamps which have been issued since the war. In the time between October 1, 1920, and May 31, 1921, the number of such fresh issues reached 19,000. At this rate the most strenuous philatelist will never catch up with his collecting.

ONE day in May the Opladen *Zeitung* received notice to relinquish its business office within one-half hour to the French occupation troops, for use as a writing room for the military. The editor lays part of the blame for the resulting upheaval and inconveniences to the city's authorities (German), who had acquiesced in this sudden action.

THE Allgemeine Elektrizitäts-Gesellschaft has put on the market an electric pen for writing on metals. The contact of pen on metal melts the written lines into the surface of the latter. This process serves to mark machinery parts, and should the writing be erased for purposes of deceit, this object would be frustrated, as the molecular structure of the metal is changed where the electric current has acted upon it.

AUSTRIA

RECENTLY a chest containing rare and valuable books in the University Library of Vienna was robbed of a part of its contents, of the estimated value of a half million crowns.

THE Government has instituted suits against a number of Viennese book dealers on the charge of profiteering. The claim is made that their surcharges upon the stated book prices are much too high.

FRANCE

THE bookbindery (situated in Colombes) of the great Parisian publishing house of Hachette & Co. was recently destroyed by fire, which because of a lack of water could not be quenched. The loss is estimated as 2,000,000 francs.

AUSTRALIA

THIS country's postmaster general, following the example of his British colleague, has fixed new postal rates, which have caused a storm of opposition. A "book" may be mailed at 4 pence a pound, while "printed matter" is charged 8 pence a pound. Disputes as to what a "book" means are raging.

SWITZERLAND

THE *Neue Zürcher Zeitung*, of Zurich, on July 12 attained a centenary of publication under the present name, it having been published prior to 1821 under a different title.

FINLAND

THIS country in the first half of 1921 exported about 50,000 tons of paper and 22,000 tons of cellulose. Most of the cellulose went to France, America and Japan.

SOUTH AFRICA

THE first newspaper to introduce a rotogravure supplement in this part of the world was the *Cape Times*. This newspaper was founded in 1876.

THE FEMININE VIEWPOINT*

BY R. T. PORTE



SELDOM in stories about printers and the printing business is any attention paid to the gentler sex, who play so important a part in the lives of all printers. No doubt there are printers who do not confide in their wives as to the condition of their business affairs. In many cases it is unnecessary to confide, as friend wife is painfully aware of the condition of the printer's finances. Usually, like a good wife, she takes it as a matter of course and bears the burden, doing the best she can. She remains an unrecognized heroine, bringing up the family on a smaller income than the wives of other business men having the same amount of capital invested in their businesses.

Whether she says so aloud or not, every wife is intensely interested in what her husband is and does, especially when it comes to securing enough for them to live on and rear the family in a decent manner. This is as true of the man who works at the case, the press or the bench as it is of the man who sells the printing or writes the pay checks.

Some of the gentler sex, however, are bound to have their say, and it is to their husbands that they relieve their minds. It is from such women that we find out what wives really think about the printing business, from the viewpoint of both the workman and the employer.

Among the women of Chiapolis there are at least two who have never hesitated to talk plainly to their husbands, and their remarks furnish an interesting sidelight on the subject of this story.

The first lady to make our acquaintance is Mrs. Wilford J. Godfrey. Before she annexed Wilford, Lucy was a stenographer in the office of a printing concern. Wilford was a salesman for the same firm. Before that he had been a compositor, but had decided he could sell printing. So one day in a sudden burst of nerve he asked for a job as salesman. The boss thought Wilford might do as well as any one else and gave him the job. That is how he met Lucy. Within a year she accepted Wilford for better or for worse.

She kept her position for a few months and put the money in the bank. One day both Wilford and Lucy resigned their positions, and a sign appeared on Seventh street announcing that the Godfrey Printing Company was prepared to do high class jobwork. Wilford and Lucy were the partners in the new enterprise.

Wilford had figured out that the boss was getting rich through his efforts. It was due to Wilford alone that a \$500 job had been landed. The old profiteer would make \$300 on the job, while Wilford's share of the profits would be his usual salary, which was only a little more than when he worked at the case. So he and Lucy talked it over, and the result was the opening of the little shop.

Three years have passed since the opening of the Godfrey shop. The setting for this scene is the kitchen of the Godfrey flat, where Wilford is sitting dejectedly after a hard day at the shop. Mrs. Godfrey is speaking.

"For goodness' sake, you don't mean to tell me that you've really found some one who wants to buy the printing office? Let the poor boob have it, I'm through. If anybody tells me there's money in the printing business I'm gonna holler for the cop. That was a swell idea of ours three years ago but it didn't work. Those birds who said they would give their printing to us instead of to the old man were some promisers, all right. Sure, they'd have given it to us — if we'd have done it for less than the old man would.

*NOTE.—This is the ninth of a series of twelve stories of the printers of Chiapolis, each of which is based on actual facts. Copyrighted, 1921, by R. T. Porte.

"What have we got to show for our trouble and money? A bunch of secondhand junk, about half the pay we used to get, and me with less clothes than ever. No new bonnet for me, no silk hose either. These shoes are just about worn out and they aren't worth fixing. And you look like something that was left on the doorstep, with the same suit you had when you started the shop.

"I'm not blaming you, dearie; you did the best you could. So did the girl who thought she could sing and dance, but the rest of the world thought different. Of course, if everybody had paid their bills and we hadn't broken the press or spoiled that job and had to print it all over, and the old man hadn't got mad and framed it so that we had to take work at rotten prices so as to get it, and him tipping off purchasing agents how to work us, but —

"My hat's off to the old man. He wins, but, thank goodness, we can sell out and no one will know. Then me for a real job with real money every Saturday night, and you the same. The first money I get I'm gonna buy a pair of silk hose, a chew of gum and a ticket to a movie. Won't it be grand to have money you can blow in?

"You can get \$250 down for the business and the balance in monthly payments. The paper house will accept that and take his money every month till your bill is paid. Grab him quick! It's too good to be true. Honey, if you love me sell out and get a job. I'll get a job, too, till we're out of the hole and have a few pennies in the bank, then home sweet home for me."

The other lady to make our acquaintance is Mrs. George C. McClusky. Before taking over the management of George she had worked in a bindery. She rose to be forelady and finally (shall we say, in a moment of weakness?) promised to marry George. Having been forelady in the bindery, she kept her job in the home. George was a good workman and a skilful compositor, but not particularly ambitious. When the foreman of the composing room quit, George was offered the job and Mary told him to take it. The boss really gave George the chance on Mary's account. She had been a fine forewoman and the boss believed she would keep George's ambition stirred up and he would eventually become as good a manager as his wife.

Let us pass on to the next act in the McClusky family drama. Time, one year later; scene, the living room of the McClusky flat on the west side. Mary is busy with a large pile of mending, while George is smoking his after supper pipe. As usual, the head of the house is doing most of the talking.

"What's the matter now? Things gone wrong in the shop or the old man called you down again? Tired of taking all the responsibility and getting only a foreman's salary? Is that it? Well, why don't you quit and go into business for yourself if you think the boss is getting rich so fast?

"I'm getting tired of your coming home every night with a tale of woe about this and that and how they are turning out a \$500 job that they're going to make \$300 on, while you're doing most of the work and only getting a foreman's salary.

"Oh, is that so? You have a chance to buy out a plant — that one on Seventh street. Well, nothing venture, nothing win. If you think it's a good buy take out our savings money and put it into the plant. But there's one thing to remember, George McClusky, I'm *not* going to work in the office. Not me! I've seen too many wives doing that. If you think there's money in the printing business it's up to you to get it. I'll help spend the money.

"He wants \$250 cash? Well, we have that much. You didn't realize that little Mary has been saving a little every week just as she did before she married you, and you can have it to start with. It wouldn't be right not to help you if you have a good opportunity, but you buy that plant in my name,

have the payments made in my name. Of course, that money was yours to begin with, but it's mine now because I saved it. I want that plant in my name until you pay back that \$250 with the same interest the bank pays.

"Sure, I know you can do it and will do it, but a bargain's a bargain. The money is yours when you want it."

Two years pass and Mrs. McClusky is again speaking.

"I hate to ask you, George, but I simply must have some money. The grocer said we must pay up or no more groceries, and I need a new hat and a pair of shoes.

"What, they didn't pay you for those circulars after you worked the past four nights to get them out on time? What do they think you live on? Oh, they expect to pay in thirty days. So did the Blue Sky Oil Company, but it's been two years now and no money yet.

"And you had to pay the Clutter Paper Company some money or they'd stop your credit? How do they expect you to live and work if they take all the money you have? You'll starve to death and then you won't have to work any more.

"It seems as if all the money you've earned in the past two years has gone to pay Godfrey his monthly instalments, or the paper bills, or to buy the new press and type you said you needed for the shop.

"Every time I wanted any new clothes or things for the house you wanted new type, so I wore my old clothes. I wonder what it would be like to have you come home on a Saturday night with a check with the boss's name on it. Then we could pay our bills and go to the movies instead of you having to work every night.

"And that \$250 is still in the business, not in the bank drawing four per cent interest. I know it isn't your fault, dear, and I'm not blaming you. You didn't know all those fellows were dead beats and wouldn't pay their bills, or that profits on printing aren't what you thought they were and that it takes so much money for rent and other expenses, or that the press would break and the motor burn out, or that you would smash all the type in a form and have to buy more. Thank goodness, you have paid Godfrey what you owe him and we'll have that much more money.

"What, another raise in the rent? Why, that will be almost as much as you were paying Godfrey. George, sell that plant if you can get another fool like yourself to buy it, and get a job as foreman. Oh dear, how nice it would be to have one of those checks we used to get and know that we get one every week whether customers paid promptly, or the press broke, or anything.

"We might have had that \$250 in the bank and perhaps a hundred or two more by this time. We might have paid it on a home of our own instead of tying it up in a lot of dirty old machinery.

"You're a good printer, George, and I can manage any bunch of girls that ever chewed gum in a bindery, but we're poor business men."

A final word from Mrs. Godfrey.

"So McClusky has finally paid up. I thought he would go broke long before this but I guess he must be making money. If he is, he's welcome to it, isn't he, sweetie? We had our chance and blew up. You have a good job once more and the money is coming in regular. We've got all our money back and saved a little more besides.

"That makes me stutter. I've just found the dearest little bungalow out in the Startford subdivision, just thirty minutes from town on the C. P. and X. We can get it for three hundred iron men down and thirty a month. We're going to put our money right into that bungalow and quit paying rent to that old skinflint of a landlord. We'll have a fireplace and a talking machine, too. Now, smarty, it's mean to say you don't need one with me around. But this one will play McCormack records and jazz, too.

"Our own home and fireside and me not pounding the keys any more. That's the boy, I knew you'd be with me. Stop that now till we pull down the shade. Those snoops across the alley are always looking at us. Aren't we spoony, though?"

Of course things don't always turn out that way but often they do. And oftentimes women really know a great deal, after all.

EVOLUTION OF THE SATIRIST

BY O. BYRON COPPER

Someone has said that it takes all kinds of people to make a world. But, really, there are only two kinds of people in this world — those who like to hurt and those who like to help.

These are the two extremes, however. In betwixt the two wings are the masses, who divide their time between hurting and helping. They help or hurt indifferently, or according to provocation. Of the two extremes I am fair enough to believe that those who like to help far outnumber those who like to hurt.

Even in the newspaper business we find these two extremes. But again a sense of fairness impels me to assert that in modern times editors who find delight in their ability to hurt are insignificantly few.

Almost as soon as Englishmen began to write, those who could wield a pen were quick to recognize the power of their talent and to claim licenses which those who could only speak dared not assume.

The olden wit and satirist, of whom Swift is a notable example, was as greatly feared by those against whom his pen was pointed, and as heartily hated by them, as he was admired and pampered by those who happened to meet with his approval and wished to continue in his good graces.

In Swift's day the pamphleteer was a far greater force in the world than the most eloquent orators in parliament.

Thus began a school of writers who in later centuries took up newspaper work. They seemed to take it for granted that because they were bright and talented and knew how to write a cutting or witty paragraph, they ought to be privileged to criticize and censure everything in general and everybody.

Some of us who are still in the game can remember a period in the history of American journalism when the principal editorial qualification seemed to be the ability to satirize and censure.

Happily, however, nowadays the type has become almost, if not entirely, extinct. It is not often in these times that we find an editor who survives solely to hurl scathing epithets and bitter invectives at someone of opposite views.

Some people think this is so because the spirit of literature is dead — because those who write are no longer fired by the ardent inspirations nor fortified by the courageous impulses which used to support them. But it is more probably because modern litterateurs have "taken a tumble to themselves," realizing that merely because a person can form a saucy sentence is no reason why he should be at liberty to lampoon the rest of the world.

The present day editorial writer has just as strict a code of ethics as the man who seeks to promulgate information from the rostrum or pulpit.

If the modern editorial writer is worthy of the exalted position which he occupies, he knows that he has no more right by virtue of his literary gift to hurl caustic castigations against other people, and thus hurt their feelings and reputations, than the ordinary member of society has a right to insult and slander others.

The modern newspaper man has a more lofty notion of the demands of his high calling; he feels it is his chief duty to praise where praise is due, to instruct and entertain whenever possible, and to criticize only when necessary for the public good, and then always courteously and with kindly motives.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Text, Type and Style"

In recent style books there has been a commendable tendency to depart from the old custom of presenting facts in the dry and pedantic manner which made the reading of many former text books on the subject an irksome duty. That the study of the English language can be made interesting is proved by this readable book. It is not intended as a general handbook or manual of style, but it sets forth in clear and concise language a reasonable method of determining many problems in the use of English. These problems have been brought to the author's attention in his work on the copy and proofs of the *Atlantic* during a period of seventeen years. It is a compendium of *Atlantic* usage in punctuation, spacing and syllabication, abbreviations, capitalization, spelling, use of words, and other matters of importance to writers and to business men and women who appreciate the value of correctly worded letters. This book should also prove valuable to educators, as the *Atlantic* is being used more and more in connection with regular courses of instruction in English in schools all over the country.

"Text, Type and Style," by George B. Ives. Published by the Atlantic Monthly Press, Boston. Price \$2. Postage 10 cents. May be secured through The Inland Printer Company.

"When You Write a Letter"

When the review editor of *THE INLAND PRINTER* received this book he laid aside other work until he had finished reading it. "When You Write a Letter" is primarily a text book and it measures up to a very high standard in that respect, but it is also more interesting than many a book written for the sole purpose of entertaining its readers. It is not merely a text book for the student or business correspondent; nor is it a collection of "rubber stamp" letters embracing all subjects from ordering a kitchen range from a mail order house to a proposal of marriage. It is a friendly personal talk by the author with his readers on the subject of letter writing in all its branches.

The sole literary output of most of us is letters. In this book, Thomas Arkle Clark, the famous dean of men of the University of Illinois, tells why we should write them and how. There are few people of any age in any walk of life who can not gain something from Dean Clark's book. The business man who has received your esteemed favor of the 3d instant and in reply begs to state, the debutante who is puzzled about the correct forms for formal notes, and the person who is confronted with the perplexing problem of writing a letter of apology or condolence will all gain much help from this book. If the reader is looking for a cut and dried form letter which requires only a change of address and signature, he will be disappointed. He will, however, gain new ideas of the essentials in letter writing and of the little courtesies which make written intercourse so helpful in maintaining both personal and business friendships. Not the effusive and meaningless phrases with which correspondence is too often burdened, but the real

politeness which is simple, direct and sincere and which makes no attempt to conceal the writer's personality with flossy, stock phrases which are only a parody on politeness.

The present volume is the result of the author's thirty years of experience in writing letters and in teaching high school students and college undergraduates how to write acceptable ones, and, Dean Clark adds, in waiting months and years for the letter which was expected but which never came.

"When You Write a Letter," by Thomas Arkle Clark. Published by Benjamin H. Sanborn & Co., Chicago. Price, \$1.12.

"Typographical Printing Surfaces"

This book is declared by Henry L. Bullen, librarian of the Typographic Library and Museum at Jersey City, New Jersey, to be the most authoritative reference book on the technology of type composition, whether by hand, machine or plates. Every one who prints, uses composing machines, or manufactures machinery and appliances for printers will find this book invaluable. No printing plant is too large or too small to gain much useful information from it. It is not, as some might suppose, a study of paper, but of typographical surfaces which make impressions on paper. It is almost an encyclopedia of printing.

In the opening chapter the authors state that all printing surfaces fall under one of three heads: Intaglio printing surfaces, lithographic or what may be termed smooth printing surfaces, and relief or typographical printing surfaces. The extent and complexity of the subject of printing surfaces may be imagined when it is realized that this large volume of 736 pages is devoted exclusively to the technology of typographical printing surfaces. It is with these that the average printer is especially interested.

The invention of printing in general and its progress from the cuneiform impressions on clay tablets of ancient Babylon to the complicated methods of the present day are briefly described in the introduction. The characteristics of type and the methods of manufacturing it are described clearly and minutely, with ample illustrations which make the text easily understood. Various styles of type characters are classified and discussed, particularly as to their style of design and relative legibility. The chapter on legibility is an especially interesting one and the characteristics of form which make for legibility are intelligently treated. Constructive reasons are given for determining the degree of legibility of letters.

Punches, dies, matrices and the various types of typesetting and typesetting machines are thoroughly considered, both as to construction and operation. It is safe to say that this volume contains the most complete and authoritative history and description of composing machines ever published. While the descriptions are necessarily of a technical nature, they are amply illustrated by diagrams and illustrations, and should be easily understood by the average printer.

Chapters are also devoted to stereotyping, electrotyping and process engraving.

Those who are interested in the origin and development of alphabets will find the chapters on the syllabic system of Chinese writing and on the ancient and modern scripts of special interest.

"Typographical Printing Surfaces," by Lucien Alphonse Legros and John Cameron Grant. Published by Longmans, Green & Co., London, England. For sale in the United States by Longmans, Green & Co., Fourth avenue and Thirtieth street, New York city. Price \$25; postage, 25 cents extra. May be secured through The Inland Printer Company.

"Saint Bride Students' Cake"

Several excellent specimens of printing have been received by THE INLAND PRINTER from the Saint Bride Foundation Printing School, London, England, which are decidedly creditable to that institution. These specimens are ample evidence of the care with which the instructors have taught their pupils the fundamentals of good printing. Among these specimens is the "Saint Bride Students' Cake," an interesting and well printed volume compiled with the object of raising a sufficient sum of money to found a Saint Bride Students' Printers' Pension Fund in memory of those students who made the supreme sacrifice in the Great War. At the same time it aims to perpetuate in suitable form the name of the Saint Bride Printing School and the work it is doing on behalf of those engaged in printing and the allied trades. A copy of this book is presented to all who contribute ten shillings or more to the fund. Herein is a good opportunity for printers who desire to have a part in advancing this worthy cause.

The editorial "ingredients" of the "Saint Bride Students' Cake," most of which were contributed by students, are decidedly interesting and we can not speak too highly of the volume as a piece of printing. The typography and presswork show both good taste and mechanical skill. The volume is freely illustrated with beautiful examples of high light photo lithography, wood cuts and two color and four color processwork. A school which produces such excellent work can not help but have a powerful influence for the good of the printing craft in Great Britain.

TREATMENT OF WOOD PULP PREVENTS MOLD AND DECAY

That the addition of certain antiseptics to wood pulp will prevent to a large extent the decay and molding which now cause serious losses in the pulp during storage is shown by tests carried on at the U. S. Forest Products laboratory, Madison, Wisconsin. Preservatives were found which kept ground wood pulp clean for a year under the most severe conditions.

All things considered, sodium fluorid appeared to give the best results. A 5 per cent solution sprayed on the pulp at the rate of 80 pounds of dry salt to a ton of air dry pulp, kept it practically clean for a year. A 3 per cent solution (48 pounds per ton) permitted only slight molding. This chemical is safe to handle, and produces no discoloration in the pulp.

Borax followed a close second. A 5 per cent solution (80 pounds per ton) held the pulp in good condition for 6 to 8 months. Borax is safe for workmen to handle and does not darken the pulp to an objectionable degree. Boracic acid was equal or superior to borax in effectiveness, but the greater cost throws it out of competition. Sodium dinitrophenolate had an antiseptic efficiency equal to anything tried, but yellowed the pulp somewhat. Sodium dichromate gave less consistent results, and the tendency toward browning was marked. Sodium carbonate and bicarbonate, although they kept the pulp nearly free from infection for a year or more, browned and softened it too seriously for commercial use.

These experiments were followed by a mill trial in which the preservatives were applied at the press roll of the wet machine.

THE PAST ACHIEVEMENTS AND FUTURE POSSIBILITIES OF THE CRAFTSMEN MOVEMENT*

BY HARRY HILLMAN



I was Theodore Roosevelt who made that now widely quoted statement: "Every man owes some of his time to the upbuilding of the industry to which he belongs." If I were to sum up the entire past record of the craftsmen movement in a few words, I would say, without fear of contradiction, that if nothing had been accomplished other than the remarkable event held in this city the last week of July, the craftsmen movement has fully justified its existence, and has borne out to the fullest extent the sentiment of that little statement by our beloved and lamented "Teddy."

As I have watched the craftsmen movement I have been strongly impressed with the spirit that has pervaded the entire organization since its inception — the spirit of service, of helpfulness one to another, of education, and, by no means least, the spirit of genuine good fellowship. We are supposed to be living in an age in which business is dominated by the influence of "every man for himself and the devil take the hindmost." You craftsmen, through this noble organization, have disproved that supposition; or, if that supposition be true, and let us grant that there is something in it, you have proved that an organization, a business organization, having helpfulness one to another as its watchword, can become a dominating influence in an industry, not only locally, but nationally.

Any organization that can attempt and carry through to success an undertaking of such vast proportions as the Graphic Arts Exposition, requiring as it did the entire Coliseum and its annex, and drawing record breaking crowds continually for an entire week, has demonstrated that it is built upon the right kind of a foundation. And when an organization of this kind adopts as its motto the words, "Share your knowledge," and its members live up to that motto as you craftsmen have done, no one can dispute the solidity of the foundation upon which you have built.

It hardly seems necessary to spend time here in reviewing the past work and history of this organization. That is an open book, well known to all of you. I do, however, want to say a few words regarding your latest achievement, the thing that has been uppermost in our minds for the past few months.

Let us consider for a few moments just what was accomplished through the Graphic Arts Exposition, for which this organization was responsible and for which it is entitled to full credit. I am not drawing upon imagination, neither am I dealing in mere platitudes nor in generalities, when I say that never in the history of the printing industry has there been anything that surpassed it, if, indeed, there has been anything to equal it.

I doubt whether the actual results of that event can ever be measured. True, the exhibitors to a large extent measure the results from the standpoint of sales, either actually made or in prospect, or leads for future business. So far as I have been able to learn, there was not an exhibitor who did not feel fully repaid for the expense incurred. That has not been the case in all of the preceding national expositions.

Naturally, to measure the success of an event of this character it has to be considered from the purely practical standpoint, the commonly considered sordid, cold blooded business standpoint. Likewise, naturally, it is the aim of the exhibitors to make sales or to advertise their products. Nevertheless this is not the only ground upon which success can be measured. The object — the principal object — of all true sales-

*An address by Harry Hillman, editor THE INLAND PRINTER, before the Chicago Club of Printing House Craftsmen, Tuesday, September 20, 1921. Published here by request.

manship is, in its final analysis, educational—it is service, just as is our entire present day system of distribution. Creating a demand for any commodity can not be accomplished by force, it must be done by education. The aim of salesmanship is not so much the immediate securing of a signature to a contract, thereby binding the signer to the purchase of something for which he may have no use, or for which he may not have *permanent* use; it lies more in the education of the purchaser or the prospective purchaser in the ways in which he can use what he has purchased or is about to purchase, to his advantage, to the benefit of his business, to facilitate or increase the production of his own commodity, and thereby decrease his cost of production, decrease the cost of his product to the consumer, and at the same time increase his own profit. Cold blooded business must link up with education. It can not get away from it. And to overlook the educational side would be a serious error.

The question is: How can this educational work be done to best advantage? In the majority of cases the best method, and in fact the only method, is through actual demonstration under actual working conditions. Yet such demonstration, under ordinary circumstances, can not very well be given to one individual at a time. The cost is practically prohibitive. Herein—and this is the point I am getting at—herein lies the great advantage, to the exhibitor, of the industrial exposition such as the one held under the auspices of this body. And how much more a feature of this nature is enhanced in value when whatever is placed on exhibition is shown under actual working conditions. Ordinarily expositions of this character merely have the various lines of machinery or devices on display, not shown in actual operation. Here, I say, is where you craftsmen rendered a distinct service to the combined allied industries as well as to the supply trade.

Showing under one roof, in actual operation, practically everything essential to the proper equipment of a modern efficient printing plant; drawing representatives of the industry from almost every quarter of the globe, the results and effects of your achievement are more far reaching, I believe, than any of you dared to hope, even in your wildest moments of enthusiasm. As these representatives of the trade go back to their own plants and their own localities they carry with them ideas and suggestions which they could have secured in no other way. While these may not be put to immediate use, the time is bound to come when some problem confronts them that will bring back to mind some device, some process or method seen at the exposition that will solve the problem. Hence the effects and results may well be said to be cumulative, as they will continue for a long time to come.

There is another feature which, to me, means a great deal. It may be somewhat intangible, but I contend that it is none the less real. Opening the exposition to the general public, it seems to me, was an excellent thing. While it naturally brought a good many mere curiosity seekers and souvenir hunters, nevertheless, I warrant, gentlemen, that the general public of this city has a far greater appreciation of what printing really means than it ever had before, and I challenge any one to prove that this is not a benefit to the industry. Appreciation of what the printing industry really is and what it stands for is something that has been lacking, and still is sadly lacking, on the part of the public in general. We need a great deal more educational work of this kind.

I believe I have gone as far as time will permit me to go in lauding your past achievements, yet I can not resist taking one parting shot. The year 1921 will always stand out as a banner year in the history of the Chicago Club of Printing House Craftsmen. For what your organization has accomplished this year, the entire industry owes you a debt of gratitude it will never be able to repay. You have set a standard for trade organizations for all time to come, for do you realize,

fellow craftsmen, that never before has any trade organization attempted a feature of such vast proportions as the one you have brought to such a successful culmination this summer?

May I offer one word of warning? Don't, I beg of you, *don't* let it rest at that. Let it rather be an incentive to still greater undertakings for the advancement of our beloved art of printing. I believe, gentlemen, that there are great possibilities ahead for the craftsmen movement. I have said at times that what the Ben Franklin and the Typothetæ movements have been and, now combined, are to the *business* end of printing, the craftsmen movement is to the *technical* side of the industry.

As the Ben Franklin and the Typothetæ movements are doing splendid work in advancing the business interests of the printing trades throughout the country, with the educational features which have as their object the placing of printing on a higher plane as a business, so the craftsmen movement has done much in an educational way to increase the standard from the technical viewpoint. Yet we must all concede that there is still a great deal to be done. As the old saying goes, the greatest room in existence is the room for improvement; so we find there is still room for further improvement in the printing industry.

We have seen some remarkable developments in machinery methods and processes during the past fifteen or twenty years. There will undoubtedly be even greater developments during the next twenty years. And you craftsmen, upon whom falls the responsibility of the successful conduct of our printing plants, will have a lot to do with bringing about the future developments in methods and processes.

We are working for a greater degree of standardization in the industry, and I believe we are all agreed that there is plenty of room for it, though I am inclined to feel at times that some of the suggestions which have been offered would tend to eliminate the possibilities for individuality in creating distinctive pieces of printed matter.

We can still go a long way in standards of efficiency in our printing plants, and herein it seems to me lies an excellent opportunity for study and future development.

We could go on enumerating features that offer possibilities, all of which come within the province of the craftsmen movement. There is one phase particularly that I do want to present for your consideration. It is a subject that lies very close to my heart, and I hope I can present it to you as it has appealed to me. To my mind it is of vast importance and has a great deal to do with the future of the printing industry. I am referring now to the apprenticeship problem. I do not believe we can stress too strongly the need for paying closer attention to the character of the boys selected for apprentices, and of giving more careful attention to their training during their apprenticeship period. We are forced to work under such a heavy pressure in these days that we can not, or do not, devote the necessary time to give the apprentices the necessary grounding in the fundamental principles of printing. It is true that all apprentices are supposed to be given the opportunity to spend some time at work in all departments of the plant during their period of apprenticeship, but they are, as a rule—of course there are the usual exceptions—allowed to go too much on their own, picking up their information here and there, hit or miss, without any systematic guidance or training. Of course we have some schools where training is offered, and where good work is being accomplished, but at present the opportunity for attendance at these schools is limited to comparatively few.

More systematic methods for the training of apprentices are a vital necessity, and I believe especially so in the composing room—and I am by no means belittling any other branch or department when I say this. In the composing room a piece of printing is really started, and the character of the finished

product depends a great deal upon the way it is started. In the composing room is done the work of putting the reading matter into type. And in these days, when practically all, or at least a very large proportion of our printed matter, is produced for the one purpose of creating business, the way in which the reading matter is presented in type determines the success or failure of any piece of printing.

Business men are demanding more effective results from their printed matter. This was brought out very forcibly by an investigation made by the National Chamber of Commerce not a great while ago, when a questionnaire was sent to a large number of business men in different lines to find out what action they were taking in connection with their advertising appropriations during the period of business depression, whether or not they were cutting them down. Very few of the replies, I am glad to say, showed that the appropriations were being reduced. A very large number of the replies, however — I do not recall the exact figures — were to the effect that far greater results were being demanded from the printed matter sent out for advertising purposes.

This has a direct bearing on our work, and especially on the work of the compositor, because, as I have already suggested, upon the manner in which the reading matter is presented in type depends, in a very large measure, whether or not the message contained in a piece of printed matter is going to be read and impressed upon the mind of the one who receives it.

Let us analyze this just a little: As I have said, the vast majority of the printed matter turned out of our printing plants today is, in some form or other, for the purpose of creating business. What must be kept in mind when preparing printed matter of this kind? First, that we are living in an age when practically everything of this kind must be presented so that "he who runs may read." The first thought must be to attract the attention of the recipient. Then his interest must be aroused and held until he has read through the message so it is impressed upon his mind. To arouse the interest and hold it through the message, it is essential that the reading matter be presented in such a form that it is *easy to read*. And in these days of hustle and bustle, no one is going to wade through a lot of matter that does not at least have the appearance of being easy to read. (Of course, it is understood that I am not referring to love stories or other kinds of fiction.) And don't overlook the fact that whether or not printed matter is easy to read depends largely, in fact wholly, upon the arrangement of the type. A small amount of matter can be presented in such a manner that it has the appearance of being hard to read. And a good bit of it *is so presented*, gentlemen. On the other hand, by a little careful planning, and the proper attention to the arrangement of the type, a large amount of matter can be made to look inviting and easy to read.

I know many contend that this is the work of the layout man. It really is. However, it is a fact beyond dispute that a good part of the work goes to the compositor without going through the hands of a layout man. Furthermore, even when work is carefully prepared by a good layout man there is much that must be left to the good judgment of the compositor, and the properly trained compositor, the man who really knows his types and how to handle them to the best advantage, can make variations from even the best and most carefully prepared layouts while he is setting the job, variations which will mean improvement, and which will avoid the necessity of making changes and rehandling the job after it has been set. In this way a great deal can be done toward keeping down the cost of the finished product, which is a mighty important factor in these days when costs are high and changes that are made after a job has been set run into money.

I believe you will agree with me when I say that there is altogether too much printed matter produced today that is not up to proper standards, that is not worthy of the name of printing. Mind you, I am fully aware of the fact that there is a large amount of excellent work turned out of our printing plants, work that is really artistic. But the sad part of it to me is the fact that so much of it does not originate in the printing plant. It originates with what I shall term outsiders — artists, designers, advertising men and so on — and these men are taking the credit that really should belong to the printer. The printer is merely the mechanic, handling only the mechanical part of the work.

What I am strongly interested in, fellow craftsmen, and what I should like to impress upon you here tonight, is this: *The printer should be the real creator*. I believe he should control the production of printed matter from the preparing of the specifications through the planning, designing and laying out, instead of letting it get away from him into the hands of outsiders. I fully believe that if we could reach this point the printer's work would receive much higher recognition on the part of business men in other lines; it would be on a more profitable basis, and the curse of the competitive element which has had such a strangle hold on the industry would to a large degree be removed.

This is why I place such strong emphasis upon the necessity for more careful selection of the boys who are taken into the industry, and the need for more careful attention to the proper training of those boys in the fundamental principles underlying good printing.

We have heard some agitation during past months for a campaign for better printing. Undoubtedly there is need for such a campaign, and I believe you craftsmen could put it over as you did the Graphic Arts Exposition. From my observation of the past few years, however, I am forced to feel that any campaign for better printing must be accompanied or preceded by a campaign for more thorough education on the part of our workmen, and above all a higher appreciation of what our work of *printing* really stands for and what it means to the other business interests.

Here is where I believe the craftsmen movement can find one of its greatest possibilities for the future.

In closing these remarks, I do so with a challenge: In bringing to such a successful culmination an undertaking of such vast proportions as the Graphic Arts Exposition, your officers and those on the committees having the work in charge have proved that the craftsmen's organization can put over anything it attempts. They have also proved that they are carrying out the underlying thought of the statement by Roosevelt which I quoted in opening my remarks — they have given and are giving of their time for the upbuilding of the printing industry. So I urge you, fellow craftsmen, one and all, to follow their lead and keep up the standard they have set. Carry on the work for the further advancement of our beloved craft — printing.

CO-ORDINATING SELLING EFFORT

One manufacturer devotes as much time, thought and energy to the selling of his direct advertising campaigns to his dealers and salesmen as he does to the creation and production. Dealers and salesmen who are unsympathetic and have a tendency to resist movements directed to help them are won over before the consumer campaigns are launched.

Portfolios, personal letters and mailing folders show just how the advertising and personal selling efforts are interdependent and coördinated; how one can not succeed in the fullest measure without the coöperation of the other.

And when dealers and salesmen understand the fundamentals of the consumer campaigns, the way is paved for systematic, effective selling. — *The Three Circles*.

Collectanea Typographica

By HENRY LEWIS BULLEN

The Blessedness of the Endeavorer

O, toiling hands of mortals! O, unwearied feet traveling ye know not whither! Soon, soon, it seems to you, you must come forth on some conspicuous hilltop, and but a little way further, against the setting sun, descry the spires of El Dorado! Little do ye know your own blessedness, for to travel hopefully is a better thing than to arrive, for the true success is to labor.

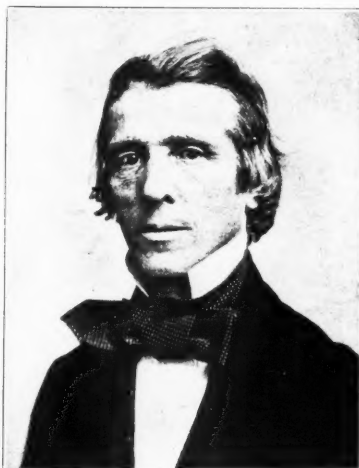
—Robert Louis Stevenson.

* * * * *

Lawrence Johnson, Printer and Typefounder

WE show the portrait of this good and successful man. He was born in England in 1801, coming to New York after learning to be a printer, working first for Gray, who established the printing business now known as the Burr Printing House. Gray printed in his residence, and young Johnson lived with him. In after years Johnson asserted that, from Monday morning until Saturday night, week after week, he did not leave the house in which he lived and worked. Saving his money, he went into business for himself as a stereotyper in Philadelphia, where he prospered. He not only furnished plates but set the type pages, employing many compositors. His proofreader was the afterward famous Thomas MacKellar. In 1833 he purchased the typefoundry owned by Richard Ronaldson, which had been established in 1796, taking as partner the real typefounder of the establishment, George F. Smith. In 1843 Smith retired, and two years later Johnson gave partnerships to Thomas MacKellar and to Richard and John F. Smith, letting these younger men conduct the business, while he attended to his investments. They succeeded in giving world wide fame to the Johnson Type Foundry. When Johnson died in 1860 he was a wealthy man. His descendants have increased in wealth. The land in Philadelphia on which the Curtis Publishing Company's building stands was the site of the Johnson Type Foundry and was held by Johnson's descendants until its sale to the Curtis Publishing Company. In Jan-

uary, 1867, the partners having acquired entire ownership through the proceeds of their share of profits of the business, the firm name was changed to MacKellar, Smiths & Jordan, and so contin-



Lawrence Johnson, Typefounder, 1801-1860.

ued until 1892, when the business was merged with the American Type Founders Company. Johnson's distinguishing quality as a man, next to his industry and good judgment, was his liberal appreciation of those who worked with him and for him. These mourned him as a benefactor.

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Printing Affords the Greater Forum

THE real teachers in American institutions, the men who have made a real impression on our thinking, who have done anything but compile, are not as many as the sands of the sea. Our institutions are conventional. Thinking is unconventional, being concerned, as it is, with time and eternity. Though conservative, in the long run, it saps the temporary structures of convention. Assuming that the medieval university was a place where men with an intellectual mission could best deliver their message, does it follow that the modern university is such a place? For the true teacher,

the restless searcher out of all things, there is a greater forum than the narrow schoolroom with its handful of students. If he has anything to say, he can clothe it in type, release it in the lightning's flash, and send it to all climes and all ages. The voice grows old and feeble, and silence comes with the long night. The printed page may be immortal. Has not the printing press, therefore, made the university obsolete for all except those engaged in cramming candidates for degrees? I do not venture an answer, for the matter is too delicate.—Charles A. Beard.

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A Book to Buy

A History of the Art of Writing, by William A. Mason, with many illustrations, 8vo, cloth, pp. 502; price postpaid \$6. May be purchased from The Inland Printer Company.

PUBLISHED a year ago, this is the latest book on its subject. Having read it carefully from cover to cover, we recommend it as thoroughly comprehensive and lucid. Its style is interesting. The printer, whose chief tools of trade are alphabets, will broaden his interest in his occupation by studying the fascinating history of their development. The evolution of alphabets is the evolution of civilizations. Our author's story proves that civilizations, whether in Central America, China, Assyria, Egypt or Europe, all originated with an invention of writing. The more perfect the system of writing the more perfect the civilization. Printing is merely a labor saving form of writing. The most important of all inventions is writing—it is the mother of inventions. Printers practice this invention—that is their whole business, and they, above all others, should be acquainted with the history of the invention. That any educated printer will find this history uninteresting is wholly incomprehensible to *Collectanea*.

There are scores of histories of *writing*, the authors of which express no sentiment of appreciation of the vital influence which the development of writing systems has had and still has on civilizations. They deal with the various symbols which have led whole races out

of barbarism into the light with as little emotion as a writer on anatomy displays in describing the frame of the bodies of men or beasts. That Mr. Mason is not one of these this extract from his opening chapter discloses:

It will require no special appeal to the reader's imagination to foreshadow to him that this story of the evolution of writing deals with one of the most momentous agencies in the intellectual advancement of man. No other influence that man ever exerted has reacted so powerfully upon the development of his mental and spiritual nature as the invention of writing. Without the art of writing man would still be a savage as benighted as the unlettered heathen who still inhabit Darkest Africa. Without writing to conserve current ideas and ideals and transmit them to posterity, all advance in intellectual attainments, all uplift in spiritual thought that was not transmitted through the uncertain and errant instrumentality of memory, would be lost. The acquisition of the art of writing above everything else distinguishes the civilized nations from the barbaric tribes; and whenever paleographic evidences are first met with in the life history of any nation, we may confidently assert that the people employed were well advanced in the scale of civilization. It is this fact that makes any inquiry into the origin of writing a peculiarly interesting study, and the person who approaches the subject sympathetically will be amply rewarded, for he will see at every stage the noble struggle, pathetic at times, of man's emergence from his primitive barbarism and awakening to a conscious sense of his obligations to others, and of his ultimate high destiny.

Unless we read the history from Mr. Mason's point of view, as expressed above, none of us can comprehend our relationship with the past or visualize the higher civilization to which mankind aspires. This art of writing which we practice by various processes, typographic and pictorial, which is bread and butter to us, is the most influential factor in the day's work of civilized nations. Ours is a noble occupation; if a printer does not comprehend that great fact, then he is a plebeian in his art. If he is such, this book will enlighten him; if a printer is aware of the nobility of his art, then this book will stimulate his enthusiasm and increase his interest in his daily work.

We would have wished that Mr. Mason had recurred again and again to the power and influence of the methods of writing used by various races instead of confining his appreciation to one eloquent statement in his first chapter. Our view of history is that apparently humble men and humble things have been most influential in the actual progress of mankind. Not Darius nor Cyrus nor Alexander nor Augustus Caesar nor Charlemagne nor Napoleon, but humble, unknown men evolving means for the recording of facts and thoughts and for the cultivation of ideas based upon recorded facts were the potent forces of progress.

The least satisfactory chapter of the book is the last, entitled "The Age of Printing." We hope it will be rewritten for future editions after Mr. Mason has given more study to this phase of his subject.

The average compendium of typographic history is full of interesting misinformation, exceedingly dangerous to the casual compiler, however honest his intentions. It is incorrect to ascribe to a *Cologne Gazette*, which did not exist, highly important matter which appeared in the celebrated *Cologne Chronicle*. It is incorrect to refer to the serifs of the types used by Gutenberg, Schoeffer and Fust, which like all Gothic types had no serifs. That "Aldus Manutius suc-



Joseph Jackson, Typefounder, 1733-1792; established in London (in 1763) the typefoundry now owned by Stephenson, Blake & Co., Sheffield.

ceeded to the Jenson press, in Venice, using Jenson's splendid outfit of fonts of roman and other types" is quite incorrect, and equally so is the statement that "one of Caxton's types was an exact copy of the type used by Fust and Schoeffer." The description of differences between "modern" and "old style" romans is unintelligible. It is not an uncommon belief that William Caslon was a printer. Neither he nor his successors were printers, and Mr. Mason is incorrect in saying that William Caslon "was the founder of the Caslon press, conducted successively under four generations of the same family name." These errors and the general inconclusiveness of the chapter on printing is the reverse of complimentary to that art which we practice — labor saving writing — without the benefits of which Mr. Mason, to use his own words, "would still be a savage as benighted as the unlettered heathen who still inhabit Darkest Africa," for it is now more than four centuries since the pens were superseded by the knowledge compelling printer's types, and all Mr. Mason's knowledge came to him via our metal types.

In a history of the development of alphabets we should be told of the invention of the cedilla (ç) and the apostrophe by that learned printer and superior artist, Geoffroy Tory, and the separation

of the uses of the letters i and j and u and v by those famous printers, the Elzevirs of Holland.

While these careless references to the history of our art offend us, we mention them solely for the purpose of having the culprit chapter corrected and strengthened in subsequent editions of a book which is otherwise valuable, carefully compiled and judiciously critical.

* * * *

Joseph Jackson, Typefounder

BORN in 1733, a few yards from the first typefoundry of William Caslon, Joseph Jackson became an apprentice of that famous typefounder. In 1763 he established a typefoundry of his own, in which he prospered and also excelled the house of Caslon in the designs of his types. He died in 1792, and the event inspired an elegy of much length, from which we quote a few lines:

Patrons of merit, heave the sadden'd sigh
And mourn the fatal hour when Jackson
fell!

His were the gifts the gods alone impart —
A tow'ring genius and a tender heart!
A greatness equaled only by his skill —
A goodness greater than his greatness still.

The business was acquired by William Caslon III., who had disagreed with his mother and seceded from the Chiswell street establishment. This second Caslon typefoundry was ultimately in Salisbury Square, from whence were issued several attractive specimen books, the types in which are superior to those of the original Caslon. In 1807, William Caslon III. retired from business in favor of his son, William IV., who, in 1819, sold out to Blake, Garnett & Co., of Sheffield. In 1830 the style of the firm became Blake & Stephenson, and, in 1841, Stephenson, Blake & Co., which still continues.

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Typography or Printing, Which?

SOME time ago *Collectanea* consulted the card catalogue of the library of Harvard University, and looking under "printing" was surprised to find very few items. We then consulted "Typography," and there found a plentiful collection. So far as we know this library of Harvard is the only one which correctly differentiates printing from typography. Printing covers work on wall papers and tin cans, wood boxes, lithography, photogravure, photography and other classifications. Typography is the most important classification among printed things, and every book, etc., relating to things printed from types or plates reproduced from types should be listed under the head "Typography." Also let us call ourselves typographers.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Dabbing Instead of Rolling Etching Ink

"Zinc Etcher," San Francisco, writes: "An Australian photoengraver visiting our plant said that in one place in New York he saw them flow the etching ink on the exposed zinc plate instead of rolling it on as we do. He said they whirled the plate after inking it with this solution. I am most anxious to find out about it, for he said they get good etchings that way, so I thought I would write you about it."

Answer.—In 1881 the writer was putting into commercial use the patent (No. 248,035) of Rev. Hannibal Goodwin, inventor of the celluloid film for photographic uses. I brushed, or dabbed, and sometimes flowed an acid resisting film on an exposed zinc and found it a better plan than rolling a film of etching ink. The solution we dabbed on the exposed zinc plate was asphalt dissolved in benzol to which oil of tar was added. It makes the best acid resisting film possible. When making photographic prints on grained zinc for the offset press it will be found much better to dab or flow an acid resisting film on the plate, for the reason that a liquid gets into more intimate contact with the grained plate than etching ink can when applied with a roller.

Copy for Color Reproduction

Charles A. Stinson, president of Gatchel & Manning, Philadelphia, gives some valuable advice to artists, advertisers and publishers on the preparation of color drawings for reproduction. Some sentences from it are these:

"I should like very much to be able to give artists ironclad rules which would guide them in the preparation of copy for reproduction in color so that their work would invariably go through with a minimum of effort on the part of the operatives; but if there are any such rules I must confess my ignorance of them. I might say that the cleaner and purer the colors used, the greater likelihood of securing a faithful reproduction. If a tint or color is mixed and applied to the paper and allowed to so remain, the photographic value will probably be the same as it appears to the eye. If, however, the color so applied does not strike the artist right and he changes it by a thin wash of another color over it, he is probably laying the foundation for trouble. There are certain other color limitations in this three color process: One is the use of the opposite qualities of a color, green for instance. If a cold, dark green and a warm, light yellowish green are used in the same drawing, it is impossible to reproduce them both in their entirety by photographic means. In water color work where opaque color is used, beware! The camera never regards any mixture containing white with the same feeling entertained by the artist. Sometimes, when the artist has used it slightly, the camera reaches for it and draws it to itself, and it stands out in a way that he never contemplated. Take two shades of color side by side, one without white and the other containing a negligible quantity of white, the two making the barest perceptible difference to the eye; but after the negative is made there is much

greater variation, one that in the three color proposition is sufficient to upset the whole theory and require a great deal of skilled labor to remedy. Of course, it is impossible to reform conditions so that everything would be made perfect for the engraver, as we would lose a great many of the very attractive drawings that are being made."

Newspaper Halftones

Louis Gomez, Caracas, Venezuela, writes: "Your valuable dissertations on photoengraving have led me to trouble you in asking you some questions of vital importance to me. Convinced as I am that you are the person most likely to give a faithful answer to my questions, through the love and interest which you have always shown for everything relating to our beloved art, 'Photoengraving,' I doubt not to be honored by the advice of such a valuable teacher. Can you tell me which are the best dry plates and of greater transparency and contrast I can use in making halftone negatives with screen of 133 or 150 lines? I am not satisfied with the results obtained with collodion. Do you know any especial process, not being enamel (fish glue), to print on zinc (not thicker than 1½ mil.) halftone negatives of 133 to 150 lines, and standing quite well the nitric acid engraving?"

Answer.—From the newspapers you forwarded containing halftones made by yourself, you are doing very well. Your zinc halftones are much better than the printing of them. My first advice to you would be not to give up wet plate making for dry plates, and the second advice is not to give up albumen sensitizer for enamel. You require only a little advice in negative making and etching and you will make zinc halftones entirely satisfactorily. The best newspaper halftone makers in the world use your methods.

Line Engraving Appreciated

Theodore Stendel, New York, contributes to the Carey Printing Company's "Achievement" an article on engraving, in which is told the rise and decline of line engraving, which now shows signs of being revived:

About 1880 several experimenters in New York had succeeded in reproducing pen and ink drawings by photography on zinc and etched into relief printing blocks. Then began a period when the best line photoengraving in the world was done in the city of New York. Evidence of this is found in the magazines of that time. Those were days when publishers realized that line photoengraving gave them exact reproductions of artist's drawings, superior to facsimile wood engraving, in quicker time and without the electrotyping necessary with a wood block. They showed their appreciation by paying proper prices for line photoengravings. As the number of photoengravers increased, there was encouraged competition that brought line engraving prices down to the point where it was unprofitable for engravers to take pains with it. The inevitable result was that line engraving deteriorated until the public ceased to care for it and publishers discontinued the use

of it. Artists finding no demand for pen and ink drawing gave it up, and thus was lost one of the most beautiful of the graphic arts. It is an art that is sure to be revived, and it will be when publishers and printers reward the artists and engravers with prices that will make it worth while for them to take it up again.

Tusche as an Acid Resist

R. J. Sweeney, Brooklyn, writes: "Can you tell me how to make tusche for drawing or writing on zinc? A lithographic friend gave me the name but would not tell how it was made. He said it would withstand acid etching."

Answer.—Your lithographic friend found tusche would stand the weak acid solution they use for etching grained zinc or stone, but that it would not stand nitric acid etching on zinc unless it was fortified by resin or dragon's blood powder melted into it. Tusche is composed of equal parts of shellac, beeswax, mutton tallow, common soap and a little lampblack to give it color. We used to make it in old times, but you can buy it easily now made by Korn. To make an ink with it that can be used on a pen, a stick of tusche is rubbed in a saucer con-

AN ARTIST, PRINTER, PHILATELIST, HISTORIAN AND PUBLISHER

BY STEPHEN H. HORGAN

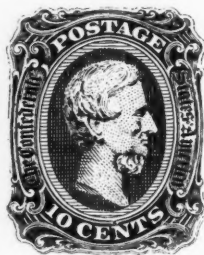


N invitation to be the guest of the Printing House Craftsmen's Club of Richmond brought me back to "Ole Virginny," from which my parents had taken me "Befoh de wah," and memory will always hold most precious how the craftsmen sang in my honor that night "Carry Me Back to Ole Virginny." Next day while seeking out historic spots in the old Confederate Capital, good fortune brought me to what was the home of the *Richmond Enquirer* during Civil War days. Just inside the door is a reception room containing exhibits of most exquisite printing. On the floor above was found the proprietor, August Dietz, apron on, working at the case, a typical master printer.

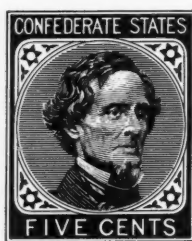
My card showing my connection with THE INLAND PRINTER brought me the warmest of Southern welcomes, and



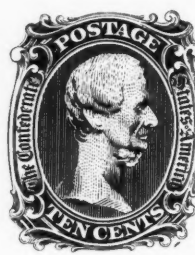
A



B



C



D



E

A—The first stamp, 5 cents; lithographed by Hoyer & Ludwig. B—"10" cents; steel plate. C—Second stamp; typographically printed. D—"Ten"; steel plate. E—"20" cents; steel plate.

taining, say, a spoonful of hot water, until the ink is thick enough to flow easily from a pen. For an ink that will stand nitric acid well there is nothing better than asphalt dissolved in turpentine, or some of your ordinary etching ink diluted with oil of lavender. This can be dusted with a resin powder after the drawing is complete, and makes a perfect acid resist.

Color Plate Making an Art

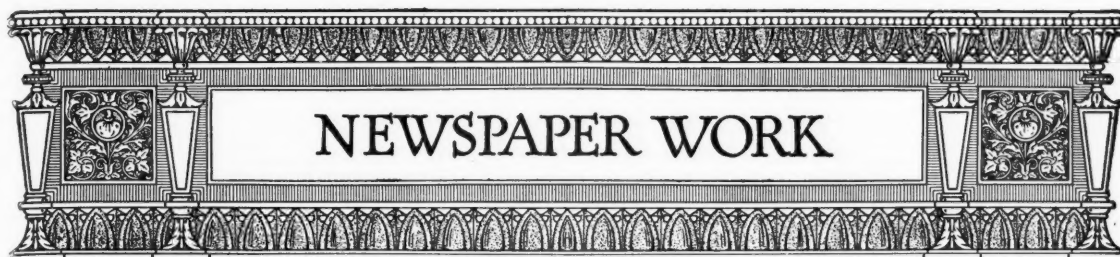
William M. Probasco has contributed an article on "Color Plate Making" to "Achievement," the Carey Printing Company's souvenir volume. After describing the researches made into the subject by the long line of scientists, he continues: "Working out all these theories into practice, it would seem that all one had to do would be to have the proper lights for illuminating the object to be reproduced, the proper lenses, plates, filters, and the highly skilled artisans to use them, and the matter of color reproduction with color plates would be easy. But the trouble with the theories is that they do not work out perfectly at any point. In the practice of color plate making it is found that the artificial light, lenses, filters, photographic plates, inks, and everything that enters into the making of three color plates do not come up to theoretical requirements and the obstacles have to be overcome by compromises. It is for this reason that color plate making is at no step of the process an automatic or mechanical operation, but depends entirely upon the technical skill and trained color judgment of the artisans at work. As three color theories do not work out in practice, it has been found that a fourth plate, like charity, will cover a multitude of sins, particularly of omission. With three color plates it is necessary to use the three colors, red, yellow and blue, at full strength and superimposed exactly upon one another to get a black. Now a black plate is added, which not only strengthens the shadows but neutralizes colors where necessary."

some questioning revealed the fact that Dietz is an artist printer who loves his work as an outlet for his art expression. Among the hobbies of this notable printer is philately. There being no history of the struggles of the blockaded Confederacy to prepare its own postage stamps, he has written such a history. Besides this he has redrawn in absolute facsimile the complete issue of postage stamps used by the Confederacy, has had them engraved, and has printed them in their approximate standard colors. He granted permission to show here a few advance illustrations from his forthcoming book, which give some idea of his skill as a draftsman. In the preface to the book he says:

"This book is the realization of a plan that has been in the making for years. I have felt it a sort of obligation, too—an unregistered legacy—to make this book. Remarkable as such coincidences are, I served an apprenticeship under two men, one a lithographer, the other a printer, who were in the employ of Hoyer & Ludwig and of Archer & Daly, when these concerns printed postage stamps for the Confederate Government. And another coincidence came to light during my researches: It appears, from the final session of the Confederate Congress, that the building in which I started my first modest printery, and where, too, was located the office of *The Virginia Philatelist* (1897-1901), old 'Goddin Hall,' housed the last postoffice of the Confederacy."

Here is the beautiful concluding paragraph of the preface:

"A Page of the South's Story had been carelessly torn from the Book and misplaced by her Children. The Book was marred. I loved that Book, and I started out on the quest of the Lost Page. It has been a search of years. Now I have found it. But it was torn and scarred and blurred, and some of the lines of its Iliad are lost. I have carefully fitted the fragments together as best I could—and now the Book is nearly whole.—August Dietz."



BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

An English Newspaper in China

This department is in receipt of a most interesting specimen of newspaper, the *North China Daily News*, an English newspaper printed in Shanghai, Monday, May 23, 1921. The manager, R. W. Davis, calls our attention to the fact that this is the first newspaper in Asia to publish an audited circulation statement, and that they have been led to do this by the legitimately increasing demand on the part of foreign advertisers to know exactly what they are paying for when placing advertising contracts with that paper. Some description of this English newspaper in far off China may be interesting: It is in the form and style generally adopted by British (English) newspapers, eight columns wide and thirteen ems column width, with the front page taken up entirely with small advertisements of every kind. The *News* is printed on about seventy pound book paper, and this issue contains eighteen pages. Whisky, beer and cigarette advertising is prominent in the paper, but, as in the United States, automobile and tire advertisements use the largest spaces. The whole issue presents the prosperous proportions of about eighty per cent advertising to twenty per cent miscellaneous, news, and official reading matter. Therefore, the audited circulation statement will also be interesting. It shows a daily average circulation of 4,208 gross, while a weekly edition statement shows a paid circulation of 1,229. An editorial discussion of this circulation statement says: "Compared with readers in Western cities, Shanghai people are inveterate newspaper readers. Our circulation in Shanghai is equivalent to a circulation of nearly a million and a quarter in London — and this in spite of the fact that a population here of 16,600 Westerners are served by no less than five daily papers printed in English." And now note the subscription price of this English newspaper in China: "Price, \$28 per annum, payable six months in advance." Considering the fact that one-fourth the English reading population of the territory are counted as subscribers of the *Daily News*, it must be worth the price. THE INLAND PRINTER congratulates the publishers on the appearance, standing and success of this extraordinary daily newspaper.

Big Publications Start the Plunge

"Will newspapers maintain their present prices on subscriptions and advertising rates?" asks a correspondent. In the country newspaper field, yes; in the daily field, perhaps, and in the magazine and periodical field, doubtful. There is plenty of material for reflection and consideration in this question, however, and in the end the answer will be in favor of those who keep their heads and do not get panicky. Country publishers can afford least of all to slip back to the point where they were two or three years ago. They have quite generally emerged from a valley of depressed prices and no profits to a place where they can see a promise of light and life and future prosperity in their business — if they can carry on in the face

of the general slump. This does not mean that they are to cling to illegitimate profits or continue to make more than they should be making in their business, but it is simply that they never did have rates or business enough to pay their hired help decent wages, nor to provide themselves or their families with a surplus equal to those in other lines of business. It has been only in the past ten or fifteen years that any considerable number of so called country publishers have made any money whatever. Now their help costs are higher than even last year (printers are scarce in the country), while rent and general costs of their business have not receded one bit, except in the matter of print paper, which is an item of but \$10 to \$15 a week decrease in the average country shop.

Daily newspapers are seen to be entering on a slump. Here and there a wavering publisher is filled with fear of competition, and gives way to a desire to keep up by keeping his competitor down, a bad practice for any one in any line; but we learn of some cuts of prices on street sales from three cents to one cent per copy, with the excuse to the public that the price of paper has gone down from \$150 a ton to \$80. Even such figures do not balance the account, but when you consider the general slump in volume of advertising run, the print paper cost involved is a quibble. Some call such tactics "losing their heads."

There is a tendency on the part of some of the large magazines to lower their subscription and counter sales prices. This would hardly seem possible in view of the recent advances in second class postage rates and slump in volume of advertising, but at least half a dozen magazines have announced lower selling rates and others may follow. Whether it is on account of competition or a new policy on the part of the publishers remains to be seen.

Very evidently, when a time comes for business to lose its head and go over the precipice, the publication business may be counted on to be among the first to make the plunge — and the last to recover from it.

Considering a Newspaper Purchase

Some time ago a country newspaper publisher who had sold his business in a neighboring State called to see the writer for information regarding a number of other publications and their plants which he had under consideration. It was interesting to get this man's views of the newspaper business and what he wanted as a permanent investment where he might work agreeably and satisfactorily, and make not only a "living" but a fair return on his investment, and provide suitably for his family.

The first thing he wanted to know was about the field in a certain locality where he had viewed the plant and found it well equipped and splendidly cared for. There was one other paper in that good county seat town, and the other paper had the greater volume of business, more circulation, twice over,

and got the better rates of the two for everything. "How come?" he asked. Well, it was summed up in the fact that the dominant publisher had exercised exceptional business ability, had pushed his business year in and year out, had maintained adequate advertising and subscription rates all the time and had made his paper pay. He could discount his bills and he asked nobody for favors or support, because he never needed it. He had always given service for the money he received, and had a business for which he asked twice the amount the other publisher could sell for. "Would this publisher work with his competitor and keep up the standard, and could he be depended upon to be fair?" Absolutely. His competitor testified to that fact — and it had been a great factor in the success of the lesser paper in that field. All right, he would consider that proposition favorably, because it was a field in which he would not be hampered by price cutters.

Another proposition under consideration was in one of the finest county seat towns in the State — 3,800 people, only two papers and no job shop. "What is the situation there?" he inquired. Well, the other paper is old and well established, has been dominant in the field for years, has tremendous power politically and is managed and owned by two men who are independently fixed financially. It is well equipped and the paper is a good one, selling at \$2 a year. "What is the subscription price of this other paper, then?" he asked. The records show it to be \$1.50 a year. "That's bad," said the prospective purchaser. "I would announce a raise in price of that paper to \$2 the first week, if I bought it. But why has not the present publisher had that rate?" Mistaken idea of his field, he was told. "Would those dominant competitors work fairly with a new man?" he asked. Absolutely. They are not men working for glory or for their health; they know their business and do not apologize for their prosperity. "All right," he said, "we will go and see that proposition. It looks good to me at the price asked for it."

"Now, how about this one?" he said, as he pulled out a letter from a publisher of another county seat weekly not far distant. That is good, he was informed. Rates are established at \$2 a year, job prices and advertising rates good. "How about the competition?" he asked. It is good; it is active and always on the job. It creates business and gets fair rates for everything; it is prosperous and the owner is getting ahead. Undoubtedly a new man could work with him very well. "That looks good," he said, "but the price is pretty high. Is it worth it?" Yes, it is worth it as a permanent business. But the community is largely foreign, though prosperous and progressive. "Right; we will go and see that proposition also, but the price will make it hard to swing for the amount of money ready for investment."

Another proposition is in a field where there is a going daily paper, with a triweekly in view, and a good big job shop as competition. "Don't like it," he said. "Job shops are so often run by men who don't know the first business principles, and as a rule living prices can not be maintained."

Here is a smaller proposition, a plant in a county seat town offered for \$7,500. The field there has been abused and the paper run down to nothing; no rates; no integrity; no standing in the community. The proprietor in the past has not made good, even with decent competition and a good field. "Nothing doing," said the purchaser; "I can't spend my life trying to resurrect a proposition of that kind; let the man die with it."

The conclusion was that he would investigate several other propositions, but with his mind made up to take one where there is decent, live competition, that will make him hustle and do his best, and within a price limit that will enable him to buy with \$10,000 and not have to carry any more indebtedness than he has invested. He said he wanted a field where white men work, live and let live; where he could make some

money and enjoy the life of the community and its interests. He had the right vision; he will buy somewhere and will make good. And this man was not a newspaper man raised and saturated with the business. He came from another occupation and after ten years in a newspaper business can see what it requires to be successful, and is willing to work with all the energy of a young man to succeed.

The point is, if you have a business to sell, see that it is established on right lines of business, with a chance for a new man to make it win — not with a chance for a fight of years to secure rates and have to mangle his competition to make it pay.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Proof of the Pudding

This department has long advocated the use of a smaller variety of type faces in newspapers, insisting that a handsomer paper and better advertisements result when one display face is used throughout all advertisements in a paper.

Very few will argue that a great variety of display types improves a paper's appearance, but there are still too many whose eyes are not trained to harmony and yet who will not follow guidance that makes the attainment of harmony all but mechanical. There are many who argue that distinction in the type faces of different advertisements gives distinction to those advertisements. This point is right in principle, if properly carried out. Our experience, however, has been that it seldom is carried out. The idea is carried just so far, and the advertisements are characterized by such a helter skelter array of faces that all value of contrast is lost. We have often employed a homely comparison to illustrate this point. We will use it again: In a herd of cattle, twenty-five of which are black and one of them white the odd one will stand out and hold the eye. In a herd of cattle of a great variety of colors, none will stand out. One advertisement in a paper decidedly different from the rest will stand out, but with all of them different with no decided distinction none will stand out, for the value of contrast is lost.

The only advertisements in a newspaper where variation in type treatment can possibly be considered of value for the sake of distinction are the very small ones. Because of the small size of the type, striking differences between various small advertisements will not materially affect harmony throughout the paper. However, the advertisements in the average so called "country" newspaper are generally fairly large, from two column by three inches upward. It is in these that clashing differences in type faces are most apparent. It is a fact, too, that such large advertisements will stand out sufficiently because of their size. Why, then, ruin the appearance of the paper in the vain endeavor to obtain distinction which is not required for display purposes?

The writer, several years ago, addressed the editors of Iowa and their foremen, that is, some of them, at Ames. In the course of his "lecture" he championed the uniform display plan. At the close of the talk the meeting was thrown open for discussion, and several of those in attendance argued for variety of display, giving the reasons we have just noted — and disposed of. One of those in attendance, H. L. Sunderlin, of the State Center *Enterprise*, put the plan into practice when a fire destroyed his plant some time later, purchasing a quantity of one display type instead of a variety of faces. Here is what he has to say about it now:

"I am enclosing a copy of our newspaper, not because we consider it an example of excellence, as it is far from what we should like to make it, but because I remember a heated discussion at the Iowa Press Association Short Course at Ames about five years ago, when several men present insisted that

a variety of display type was essential to a newspaper composing room. About a year after that time a fire destroyed every bit of our plant, and in purchasing new type I remembered your suggestion and stocked with Cheltenham Bold as display and Harris Roman as body type. We have the Cheltenham, in 6, 8, 10, 12, 18, 24, 30, 36, 48, 60 and 72 point metal type and in the 8, 12, 18 and 24 em wood type; upper and lower in all cases and weight fonts in nearly all but the very small sizes of the metal type. The Harris Roman in 10, 12, 14, 18 and 24 point, with 8 point Century Expanded, makes up our body type. Other than this we have a small series of the bold Gothic in four sizes only, which was picked up rather unintentionally. It came in a second hand cabinet as a gift, and this we use only occasionally. And in the four years that I have used this type equipment for ad. work we have never had occasion to feel the need of any type we do not have, with the exception of 14 and 42 point Cheltenham. I occasionally use a line or two of Headletter in an advertisement, but in every instance we could have used the Cheltenham just as well, probably better for appearance's sake. All of which convinces me that the large number of small fonts in the average composing room is the poorest kind of economy."

Twin City Sentinel, Winston-Salem, North Carolina.—Makeup on the first page (August 19 issue) is well balanced from side to side, but there are quite too many headings at the top of the page. The effect there is confusing to a degree, although you have seemingly stopped just at the limit in the number of headings.

GEORGE E. LOCKWOOD, Weiser, Idaho.—Those two page spreads for the Morris Sommer Company are mighty good. Featured by strong display, as is proper in sale advertisements, the matter is so well balanced and symmetrical that the effect, despite the bold and large type, is pleasing. Both the spreads represent excellent workmanship.

THE BANNER PRINTING COMPANY, Jefferson, Wisconsin.—The July 4 issue of the *Banner* is a dandy. The first page, entirely taken up by display for the celebration—which is set in poster style and featured by a large illustration of a soldier and flag, printed in blue, red and black—is a striking example of excellence in work of this nature. The print throughout is excellent and the advertisements are also very satisfactory, but we should prefer to see plain rule borders consistently used.

The Big Timber Pioneer, Big Timber, Montana.—Our compliments on the general excellence of the *Pioneer*. The only suggestion we have for improvement that seems demanded is a more orderly arrangement of the advertisements. Instead of scattering them over the page without system, try grouping them in the lower right hand corner, pyramid style. You will be gratified with the improved appearance, we are sure, and you'll find that the reading matter, also massed, will appear to be in larger volume.

The News-Messenger, Marshall, Minnesota.—That certainly is a mighty clever way of announcing the new head for your paper, "It is not every one that can have a new head at forty-nine years of age, but that is what is happening to the *News-Messenger*." The head is a good one, too, and has a lot of class, and distinction as well. In fact, the paper on the whole is unusually good, fine presswork and excellent makeup being the outstanding features. Advertisements are well arranged and effectively displayed along simple lines, and the fact that the pages where advertisements appear are made up in accordance with the pyramid makes them decidedly inviting to the eye.

R. M. COFFELT, Pittsburg, Kansas.—The two page "Clearance Sales" advertisement and poster for Degen's is quite well handled, considering the large amount of matter. The display and cuts make it appear interesting. From a display standpoint, it was a mistake to take out the twelve point rules of the center panel, after printing the paper and before printing the circulars, unless, of course, it was not desired to emphasize the matter in this panel especially. Certainly, the heavy rules draw attention to the matter inside, but, of course, they are not pleasing, while there is already enough variety in the page to make it unnecessary to use them on that score. It all depends on the merchant's idea of the importance of the matter in that panel. If the offering was very special then the heavy rules are desirable, if not their elimination was right and proper.

AL. MILLER, Iron Mountain, Michigan.—The *News* is a good paper in most respects, but far and away too much of the display is set in condensed capitals. Condensed type is not so pleasing nor so legible as type of regular shape, while capitals are confusing to the eye and also difficult to read. Make lower case the rule in your display and you will have better looking advertisements and a handsomer paper. Another point, do not attempt to emphasize every possible line. "All display is no display." The best display is obtained with simplicity, by emphasizing one or two strong features prominently and by holding the remainder of the matter in the body, where it can be read comfortably and where the contrast it makes possible will cause the important lines to stand out the more prominently. A page of advertisements crowded with emphasized lines is not only ugly but will not invite reading.

Prairie Times, Dodsland, Saskatchewan.—First page makeup is interesting and attractive, the head of the paper being unusually good. We note a constantly increasing number of papers using specially lettered and designed head pieces, which, of course, being entirely unlike the heads of other papers, mean distinction and character. Advertisements are neither very bad nor particularly good. One weakness is the use of those curlicue borders, which are not only ugly but which command all the attention. Frequently, too, condensed and extended types are used in the same advertisement and the combination, while

an especially bad one in itself, is made worse by the flossy ribbon border used. Often too many lines are brought out in display, which results in a confusing effect. The best practice in display is to bring out one or two of the strongest features of the copy in effective display and to subordinate the remainder in such a way as to make it easy to read and inviting to the eye.

The Weekly Herald, Millville, Pennsylvania.—Presswork is fairly good; it would be better if less ink had been used and if the impression were slightly heavier. First page makeup is very good; advertisements, however, are very bad. You must use fewer styles of type, at least in individual advertisements—there are four in the display for Albertson's Garage. You should not endeavor to bring out every possible line, for instead of resulting in effective emphasis that practice makes the advertisements confusing as well as ugly. Emphasize one strong point with a vengeance, and possibly one or two others less prominently, but hold the bulk of each advertisement down in the body, in much smaller type, so that by contrast the important lines will stand out. Another point, have a border around the advertisements with a good margin of white space inside. Do not, however, use floreated borders; plain rules are best in every way.

Nebraska Signal, Geneva, Nebraska.—Presswork is excellent. The first page, however, is dull and uninteresting because of the lack of adequate head lines. Long stories—important stories, too, like the item concerning the death of Mr. Youngers, a prominent local business man—are topped by lino-typed heads no larger than the body and only slightly bolder. A paper having a smaller page size and employing larger body type could get along without display news headings far better than such a paper as yours can. Alternate columns should be topped by good hand set heads, that is, headings the first and possibly the third decks of which are hand set, twenty-four point at least for the top deck and twelve or eighteen point for the third of the standard four deck heading. Most of the advertisements are attractive; in fact, display and arrangement are good in all of them. The faults where they exist are confined to the use together of types that do not harmonize, and to the occasional overdisplay of an advertisement, the bringing out of too many lines. It is desirable, too, that the heading of an advertisement should be larger than the signature, not only in the interest of a better appearance through the good vertical balance thereby assured but also because the eye ought to be attracted to the start rather than to the finish.

The Toledo Chronicle, Toledo, Iowa.—The print is a trifle pale, a little more impression and a little more ink being required to make it right. First page makeup is pleasing, although in the interest of balance and symmetry the halftones of the two soldiers, August 4 issue, ought to be above the center of the page and, preferably, near the center horizontally. The display news headings are of an excellent size and style for a paper like the *Chronicle*. Advertisements are also very satisfactory. However, we note that six point rules are used as borders around some of the smaller two column advertisements, where they appear quite too strong in view of the lightness of the type. The three point rule used as border around other advertisements of two column size is far better and makes a more attractive advertisement and a more pleasing page, as you will note upon comparison of advertisements in which the two weights of rule are used. On larger advertisements, like that for the Reo, the heavier border does not look bad, nor does it appear so out of place, although the lighter border would look neater and it would not cause the advertisement to be less effective. We regret that in so handsome a paper the advertisements are not made up in an orderly and systematic manner. Certainly the adoption of the pyramid makeup would add greatly to the appearance of the *Chronicle*.

The Breckenridge Daily American, Breckenridge, Texas.—Your anniversary edition is a remarkable one, particularly in view of the handsome and interesting rotogravure section which features it. This section gives the impression of a most prosperous and industrious community. Doubtless there was a great call for extra copies to be mailed to other sections of the country. The printed section of forty-eight pages is likewise well handled, although the presswork is somewhat too pale to suit the writer, who likes a nice black print, in fact, as much ink as can be carried without smudge. First page makeup is interesting, if not quite precise as to balance, and the advertisements are on the whole quite satisfactory. Strong display is their outstanding good quality. Their weakness is in the use of rules and panels to fill white space which had better been left white. Rule arrangements like that in the advertisement for the Frost-Smith Motor Company have no place in advertising display. They detract from the type, if indeed they do not actually cause readers to marvel at the ingenuity of the designer, which amounts to the same thing except making it worse. Some advertisements, like the one for the New Commercial Hotel, are crowded and have too many lines in display. The most commendable thing about the edition is the energy indicated in obtaining the business and producing the edition, which was no small task in view of the large volume of display advertising carried.

HENRY D. LOUNSBURY, LaGrange, Indiana.—The *Standard* is a handsome paper, exceptionally well printed. The first page is fairly alive with interesting local news, there being fifty-nine headed items thereon, all about local people and events. It is also exceptionally well made up. The inside pages are not so attractive in makeup. The advertisements are placed without order, cutting up the pages quite badly in several instances. We urgently recommend that you adopt the pyramid makeup, grouping the display advertisements of each page in the lower right hand corner. The advertisements do not measure up to the standard of the paper editorially, or to the excellence of the first page makeup or the presswork. First, too many styles of type that do not harmonize are employed. This is the only fault with the advertisement for the LaGrange Hardware Company, one of those on which you asked specific advice. The three display lines are in three different styles of type, between no two of which are there elements of harmony. The matter in the panels might have been set in larger type to advantage. In Elsmar's advertisement the body is needlessly crowded, while the display is far too weak in relation to the size of the advertisement and the body matter. It appears a jumble. The points made above apply with equal force to other advertisements in the issue, with the exception of the one for the Consumers' Service Company, the best advertisement in the paper. Faults in this advertisement are the wide measure in which the small type of the body is set. It should have been in two columns. Lines that are too long are difficult to read. A line should not be longer than an alphabet and a half of the type in use. In this case, the line should not be longer than twenty-four picas, preferably shorter.

THE HOME TOWN PAPER

BY R. T. PORTE



WITH all the wonderful things written about the so called "country newspaper," it is a notable fact that very few of them realize all their possibilities, or what an influence they are in the world. It is also a notable fact that very few of the readers of those papers realize what a loss it would be to them and to the world if the country paper should cease to exist. The large papers, with immense circulations, tell of world happenings as they understand them, with display heads telling of the latest scandals, prize fights, and the unfortunates of humanity. But it remains for the local paper, the country weekly, the "home town" paper, to really give the news of the world, or that of Mr. Common People and his wife.

It is time that the country newspaper should do something to place itself on a higher plane, and also make some noise. For just one paper to start something would not amount to much, but if the 15,000 country papers would join in the chorus, a noise that would go around the world would be the result.

Some time ago I was going through some trade paper, or the bulletin of a State press association, or something of that kind, and noted that somebody wrote that it might be a good idea to have a "Subscribe for Your Home Town Paper" week. I smiled at the idea at first, but somehow the thought stuck, and then I started to find out who had originated it, but the paper was lost.

The publisher who thought of the plan just let it go at that, but I decided it was so good that it should not die, so at once asked all the trade papers, printers' magazines, and the great printers' supply houses what they thought of the idea. The officers of the National Editorial Association were written to, and in fact some two hundred letters were sent out. The result was that every one wrote that the idea was just the thing, and by common consent it was decided that the week of November 7 to 12 be adopted as the "Subscribe for Your Home Town Paper" week.

It is now up to the newspapers of the country, the home town papers, to see the possibilities of such a week, where in every locality readers will be asked to subscribe for the local weekly, and, in addition to their home town paper, the paper of the town in which they were born.

In this way, every home town paper will help every other home town paper, and by concentrating the efforts to one week, or to three or four weeks, the home town paper will receive the publicity it is entitled to.

The home town paper is ever ready to "boost" for the other fellow, to print item after item about this and that kind of day or week. The time has come for it to boost for itself and blow its own bugle, to print several columns about itself and all home town papers, to put on a campaign of publicity, and take advantage of what other papers will do. In other words, throw its hat into the ring, and put up a fight which will get it somewhere instead of sitting on the side lines and hollering for the other fellow.

Here are some items that the country newspaper can use for the weeks preceding November 7 to 12, and on the week itself, which as suggestions will give ideas for writing other items along the same line, or making display advertisements, folders or circulars. From the office of the National Editorial Association, and from State press associations and other sources, will undoubtedly come other suggestions. All these will be a help — but it is the publisher of the home town newspaper who must do the most, who must devote some of his space to his own business — and push over the "Subscribe

for Your Home Town Newspaper" week in a way that will mean more subscribers, more renewals, and, last but not least, a better understanding of the home town paper itself.

This announcement should be printed at once.

HOME TOWN PAPER WEEK

It is very rare that the average newspaper boosts its own business, but it gives quantities of space in boosting the affairs of others. Somebody suggested that it was time for the newspapers of the country to adopt a week in which their own business should be given precedence, and the (name of paper here) thoroughly endorses the idea.

The date set is the second week in November, from the 7th to the 12th, including that great world event, Armistice Day.

The official title for the week will be "Subscribe for Your Home Town Paper" week.

Thousands of papers will join in this event, and our readers will hear more about it as time goes on.

Ever ready to help in any cause that is in the interests of a better community, better living conditions, and better government, we now ask the readers and advertisers of the (name of paper here) to turn in and lend a hand during "Subscribe for Your Home Town Paper" week, and boost for us.

MR. AND MRS.

What wonderful thoughts come up when these two abbreviations are printed in a news item — what intense human interest these portray!

In the country weekly paper, they take the one big place in all news items, from the simple visit to relatives to the larger matters of human life.

Mr. and Mrs. — the great news item of the universe, the bringer of recollections to the man far from home, who takes his old home town paper and reads the items of Mr. and Mrs. and lets his mind wander back to the days when he knew the Mr. and Mrs. as children.

It's the home town paper where the real Mr. and Mrs. news items occur — and to receive the home town paper week in and week out is to know the great happenings of the world, the doings of Mr. and Mrs.

"Subscribe for Your Home Town Paper" week is the second week in November, the 7th to the 12th. If you don't take the home town paper now, subscribe then. If you do take it, renew your subscription then.

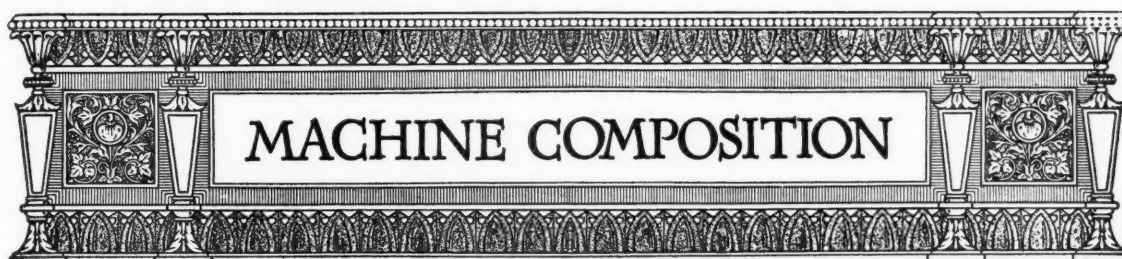
News your friends forget to write to you; news about the folks you are interested in; the current history of your native town; it is all in your home town paper. Subscribe today.

If you think there's nothing in patriotism, just try to knock a man's home town! It's a fine way to start a fight. The folks at home are big folks to you. Read about them in your home town paper.

Maybe the ol' swimmin' hole is dried up; maybe it has become the lily pond in a beautiful park. Anyway, it's the center of things around which your memories gather. And your home town paper still prints the news of the ol' swimmin' hole and of the folks up and down the street.

ENGLISH PRINTERS HANDICAPPED

This is giving the tribute where it is due; it is quoted from a speech by one of the members of the Master Printers' Federation: "The adverse American exchange interferes to a considerable extent with those master printers who have endeavored, during the past year, to bring their plants up to date by purchasing the most modern types of machinery from that country." The italics are ours.



BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Damage to Descender on Several Letters

An Oregon operator sends some slugs as well as a printed specimen to show some defects on face of slugs. He asks if any four letter matrices are in use.

Answer.—We are of the opinion that the trouble is due to the down stroke of the first elevator being more than normal. We suggest that you send in a line and stop cams the moment the plunger descends, not later. Observe how far the back screw of first elevator is clearing the top of vise. It should not be more than one point; if you find it more than this distance turn down the back screw. We have not seen a four letter matrix. We believe that some one took out a patent on a matrix stamped on both edges.

Slug Defective in Several Ways

An Ohio operator says that the stoneman is complaining about the slugs from his machine. Our correspondent wants to know what is wrong with the slugs.

Answer.—We note the following defects on slug: (1) The left hand knife is not acting right, as it leaves a slight overhang on the smooth side of slug. To test, try a cap line and observe smooth side near face of slug. (2) The bottom of the slug exhibits a fin, both on the body and on the rib side of the slug. This is due to the rounded off condition of the mold parts, owing to improper care of the mold. (3) The rib side of the slug shows that the right knife is taking off too much metal; the slug measures .123 inch in the middle of right hand rib and .124 inch in middle of left hand rib. The measurement shows that the slug is below standard nine point. (4) It may be possible to improve the solidity of the slug by cleaning plunger, increasing stress of pump spring, or (if it is an old one) by replacing it with a new one.

Adjustment of Matrix Lift Changed Without Results

An Eastern publisher who operates his own machine sends a damaged matrix. His explanation is rather brief.

Answer.—We have made a careful examination of the matrix, and can see no evidence that would indicate bending in distributor box. We note several bruises on body of matrix, which suggests attempt at straightening. We are at a loss to determine cause of trouble, but perhaps can help you reset the matrix lift. (1) Loosen lock nut on adjusting screw and turn the screw out a trifle. (2) Send in a line of figures. These will not lift because the screw is turned out. (3) Turn in slowly on the adjusting screw and when the lift begins to raise the matrices, stop turning the screw and then tighten the lock nut. Send in several lines and observe action of lift. When this is done, you may then send in a line containing only the thin matrices, such as i, l, period, comma and quotations. While they are being lifted, watch the action of the lift and note behavior of matrices. We should like to have you give us a better description of your trouble, and in sending mat-

rices let us have some that have no bruises except those occurring from trouble in distributor box. Send a number of matrices and we will return them to you. We will try to help you, but in order to do so we should have a more accurate description of your trouble. Avoid changing adjustments unless you are certain they need it.

Spongy Slug May Be Due to a Worn Plunger

A Wisconsin publisher sends us a slug and asks if the metal is poor or if ejector blades need replacing.

Answer.—There is nothing in the appearance of the slug to indicate either poor metal or any trouble with the ejector blades. The only trouble we can observe is a spongy body. This condition may be due to a worn plunger. If you have not recently applied a new plunger, and if you note that metal bubbles up as the plunger descends, it will be sufficient proof that you have a worn plunger. A new plunger may help you. If the machine is comparatively new, it may mean that you need to clean the plunger and increase the stress of the pump lever spring. We do not see any need of removing the ejector. If you find that you must remove it, the full directions are given in "The Mechanism of the Linotype," a book you doubtless have. Try and secure solid slugs by not carrying the temperature too high. When the slugs are solid the ejector can not sink into the base and the slug then will not bind when leaving the mold.

Mold Disk Studs and Bushings Do Not Align

A northern New York operator writes in part as follows: "When the mold wheel comes forward to eject a slug it jams against the locking pins in the vise frame, as though the mold wheel came forward to lock before it reached the proper place, and comes together with a sharp snap. The mold wheel is perfectly clear of metal in back, and spins easily and freely by hand when pulled out. How is a Model 14 lower magazine removed? Can it be done by the operator without assistance?"

Answer.—In regard to the mold disk not matching properly with locking studs, we suggest that you see if brake on short shaft is loose enough to allow sufficient freedom to the disk turning shaft. If no change has been made in the cam shoes, or if the bevel gear remains as originally applied, we can see no other cause for trouble, except perhaps that the segment screws have become loose. We suggest the following test after the brake has been relaxed: Pull out on starting lever and push back quickly the moment the first elevator descends to lowest point. Examine the relation of square block on bevel gear to cam shoe. When the cams are in this position the disk locking studs and bushings should be in alignment and the facing of the square block should be parallel with the cam shoe. If the shoe is set too far out it may prevent the locking studs and bushings from matching properly. If you find there is about space enough for one sheet of paper (.005 inch) between facing and cam shoe, it need not be

changed further. If for any reason you have removed the bevel gear and in replacing did not correctly time it, it would be one cause for the trouble you mention. As a rule, however, if it is one tooth of gear out of time, it will cause the stopping of cams. The following is a correct way of retiming these parts: (1) Have disk and pinion in time, and machine in normal position. (2) Have vise closed. (3) Back the cams only far enough to place disk studs into bushings. (4) Observe teeth on bevel gear, place in position with four teeth up, insert shaft and match set screw in square block with spot on shaft. Return cams to normal position, and test by allowing cams to rotate. To remove the lower magazine of a Model 14 or Model 8 machine, first remove the upper magazine and escapement, then the frame. Repeat operations for middle magazine, escapement and frame, and finally lift out the lower magazine. The matrix locking strip should be placed in each magazine before lifting it out. The lower magazine does not weigh any more than either of the others, so that an operator who is able to handle the other magazines may feel equal to the task.

Lug of Matrix Smashed

A Massachusetts publisher writes as follows: "I am sending you a matrix which shows a serious burr on the lower lug. This is caused by the impact of the matrix on the cap of the duplex rail. There is no other trouble apparent in the assembling of the matrices. The font has been run for two years, and otherwise appears to be in good condition. I am also enclosing a broken spaceband wedge, probably a dozen of which I have had go the same way. I have figured it out that it is due to snug lines, but I lose very few matrices on that account. Your suggestions will be greatly appreciated."

Answer.—The matrix shows that the lower back lug had received pressure, presumably from the mold. Perhaps this occurred when a tight line was sent in. It may have happened if you used a word in auxiliary position when you had the filling piece turned over to the right. Of course, if your machine is not equipped with a first elevator filling piece this suggestion does not apply. We suggest that you test the vise automatic adjustment by placing a thin space on the vise cap just beneath the back screw of the first elevator. If the machine stops, it indicates that the vise automatic is adjusted correctly. It is important that the vise automatic is kept in order and free from metal, either around the stop rod or the dog. The broken ear may result from too much space between the right edge of the first elevator jaws and the left edge of line delivery channel, also left edge of spaceband intermediate channel. Do not have more than a bare clearance at these places.

Elevator Back Jaw Damaged

A New Brunswick publisher writes: "The department of Machine Composition is worth a great deal to us, but this is the first occasion we have had to go to you for advice. The first elevator back jaw appears to be deflected at the entrance end about $\frac{1}{32}$ inch or a trifle more. The result of this is that the matrices move out and ride the duplex rail as they enter the vise jaw, and when the impact of the mold comes the top portion of the lower front lugs is pinched off. This occurs only in a tight line. Is it proper that the entrance of the first elevator jaw should be a trifle wider at the entrance than at the back, or has our first elevator back jaw become warped or bent in some manner? If the latter is the case, do you know of any way by which it could be trued up? After running our machine nine months we had destroyed but thirty matrices and three spacebands, but we are now injuring the mats right along."

Answer.—If the jaw is damaged and causes you trouble such as you state, you should remove it and with a pig of metal, or possibly a heavy piece of brass rule, straighten it as well as you can. Any small bruises may be removed with a

fine file. Aim to have the back jaw rails parallel with those of the front jaw. While it may do no particular harm to have the back jaw slightly deflected toward the back, it is advisable to have it as straight as possible. Test with a matrix. Make it a rigid rule that no line be sent away unless the assembler star wheel turns freely. To further safeguard the matrices, set the assembler slide about six points under face measurement of slugs, and then no tight line will be sent into the elevator jaws.

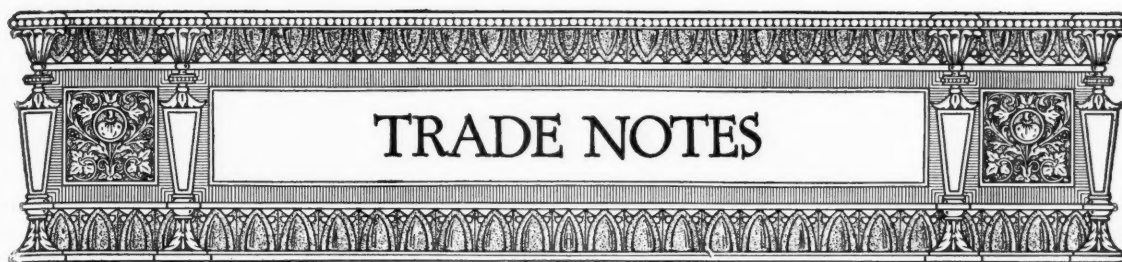
Should Use Micrometer When Adjusting Knives

A Michigan publisher writes: "I am enclosing a lower case e and a twenty-four em slug which I should like to have you examine at your convenience. As you will observe, the e is practically new. When new matrices are put into the machine it seems they are sheared on top of the lower ear, the one that enters the mold keeper. I don't believe it is due to tight lines. Should the first elevator adjustment screw be set to let the elevator drop nearer the vise cap? The combinations seem to be worn more than necessary for a couple of months' usage. Then there is a nick in one of the notches. Now, about the slug. I am having trouble with the trimming knives. How shall I go about it to line up the left knife with the mold? I have had the knife block out and have adjusted it several times, but can't seem to get a good square slug. I have no micrometer. Are the adjustments regulating the line width all right? Tell me how the slug is for face, weight, etc."

Answer.—There are several defects visible on the matrix. The teeth show slight bruises as though they were meeting with obstruction in passing on to the second elevator bar or the distributor box bar. Examine left end of these bars and see if the rails appear bruised. Slight bruises may be removed with a three cornered file. The lower back ear of the matrix shows the effect of shearing, which may be due to a change of adjustment of the back screw of the first elevator. If you changed this adjustment it may now be wrong. We suggest that you test this adjustment in this way: (1) Send in a line without spacebands. (2) Stop the cams just before the casting position is reached. Observe how much space is present between the lower end of the back screw and the top of the vise. There should be at least $\frac{1}{4}$ inch. If less space is present, this may be corrected while the cams are in this position. Be certain that this adjustment is correct, or it will soon damage all the matrices.

The slug is solid, but the face is not very good. You should open up all the mouthpiece jets. If you had a pot mouth probe or other tool to keep the jets clear it might improve the face of the slug. A slight increase of the heat would doubtless help. The left vise jaw could stand moving in about one point. Remove screw in arm, and turn square head screw to bring the next screw hole in position, then replace the screw in arm. It would be a difficult operation to set the knives without a micrometer to verify the changes. As the slug is now, the left hand knife should be moved slightly toward the right hand knife. The upper and the lower adjusting screws of this knife should be turned a trifle out or away from the knife; then the knife screws (reached from the front with galley off) may be loosened; the flat spring to the left of the left knife will move it the moment the screws are loose. Then tighten both screws and cast a slug. In testing, use a cap line; when the left hand knife is set correctly it will just remove the slight burr of metal near the face of the slug without touching the characters on the slug.

Beautiful printing is an educator, as is any other art. The thought of the author takes on an added value because of it. The mind is receptive in proportion as it is aided in obtaining the writer's meaning. Nothing assists the reader more than an effective page of type well printed.—*Pep.*



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New York Employing Printers Move

The New York Employing Printers' Association has announced that it has outgrown its present headquarters due to the large increases in its office staff, made necessary by the services rendered to members, and that on September 1 it moved to larger, better equipped quarters on the seventeenth floor of the Printing Crafts building, Eighth avenue and Thirty-fourth street.

Manhattan Printing Company in New Quarters

The Manhattan Printing Company, of New York city, recently moved from 2318 Second avenue to larger quarters in the company's own building at 339 East 120th street. To further increase available facilities for service, the company has added several additional self feeding presses and a new model linotype equipped with job faces.

J. B. Lindl Organizes Advertising Service

J. B. Lindl, advertising counsel, service and production, has opened offices at 214 to 220 West Water street, Milwaukee, Wisconsin. Mr. Lindl has had considerable experience in the advertising field, having been sales and advertising manager of the Andrews Manufacturing Company, of Milwaukee, having later taken charge of service accounts and the production and writing of literature for the Walters Company, an advertising agency in Milwaukee.

A. C. Hoyt, Inkman, Dies at Age of Ninety-Two

A. C. Hoyt, a retired printing inkman passed away recently in Brooklyn, New York. He was born in Deerfield, Massachusetts, in 1829. In 1860 he began as an inkman in New York and from 1866 to 1871 he was associated with J. W. Peckett, gaining a reputation for colored inks. In 1871 the business was sold out to C. E. Johnson, and for nine years Mr. Hoyt was in business for himself until he took charge of the making of colored inks for George H. Morrill. Later, with a partner, he ventured into business again and had varied experiences until 1916, when he retired to live with his daughter, Miss Ada A. Hoyt.

Correspondence Course in Printing

Printers who wish to take a course in some branch of printing but find it impossible to attend a resident school will be interested in the announcement of the correspondence courses given by the Minneapolis School of Printing, 1335 LaSalle avenue,

Minneapolis. These courses offer instruction in hand composition, proofreading, linotype composition, estimating and presswork. The instructors of this school are experienced craftsmen who have been teaching for several years in the Dunwoody Institute at Minneapolis. E. G. Robb, the director, is a member of the faculty of the University of Minnesota as instructor of printing, and is also on the staff of the Dunwoody Institute. Although the school has been but recently established it has already met with considerable success. Printers in all parts of the United States and Canada are desirous of increasing their knowledge of the printing craft.

New Seybold Catalogue

The Seybold Machine Company, of Dayton, Ohio, has issued a new catalogue of automatic cutting machines. This catalogue is in loose leaf form, which permits the completion and revision of its contents as new inserts are issued. The cover is unusually attractive in design and color, being embossed and printed in black, gold and blue on heavy gray Sunburst cover stock.

College Courses in Typography

The College of the City of New York has arranged special courses in the various phases of typography which will be offered to both men and women this year. These courses will be of special interest to those engaged in editorial work, advertising, proofreading, printing, and all other occupations connected with printing and publicity. The following are the special subjects taught this term: General and Advertising Typography, Cost Estimating for Printers, Proofreading and Copy Preparation.

Free evening courses in these subjects have been arranged by the New York Evening High School, located at Irving place near Sixteenth street.

U. of M. School of Journalism Has Increased Enrolment

On September 1 the School of Journalism of the University of Missouri opened its thirteenth year, with an increase of more than twenty per cent over the enrolment for the fall term last year.

During the days of registration, 209 students had enrolled primarily in journalism, as against 163 enrolled for the fall term of 1920. Counting the 94 students from other schools and colleges of the University who are taking courses in journalism, there is a total of 303 students studying this subject.

Harte Now With Standard Typesetting Company

The Standard Typesetting Company, Chicago, has announced that Denham B. Harte has purchased an interest in its business, and will be a member of its service department. The connection dates from September 1. Perhaps no figure in the trade composition field of Chicago is better known than Mr. Harte. He enjoys an enviable reputation as a composing room organizer, and recently severed his connection with the S-K-H Typesetting Company, of which he was vice president and manager. He was one of the original incorporators of that concern, in 1916. Mr. Harte's many friends are pleased to see him affiliated with the Standard, because of the opportunity which he will have to develop his talents.

William George Cobb

William George Cobb, one of the oldest employees in the plant of The Henry O. Shepard Company, passed away suddenly on Saturday evening, September 24, at the age of sixty-five years. Mr. Cobb started work for The Henry O. Shepard Company during the old "hand set" days—July 5, 1882—and set type piecework on the first issue of THE INLAND PRINTER. For some years past he had been in charge of the filing and recording of all plates, engravings and drawings. It was necessary merely to ask "Billy" Cobb if he had a certain drawing or engraving on hand, and his answer was given immediately, not only as to whether it was in the house, but also its location if it was, such was his devotion to his work, his methodical, systematic manner, and his truly remarkable memory.

Mr. Cobb's death came as a distinct shock. He left his work at noon as usual on Saturday, apparently in good health. At ten minutes to nine he retired for the night, and at five minutes after nine he had passed away, without any complaint of illness.

Funeral services were held at the home, 7425 Perry avenue, at two o'clock on Tuesday, September 27, interment being at Rosehill. The pallbearers were all fellow workers who have been employed in the plant from fifteen to forty-one years—Horace L. Green, foreman of the composing room, who started in 1882; A. R. Alexon, ad. setting department, 1880; Philip G. Howard, lock-up department, 1892; Charles Koch, job section, 1894; John Larking, job section, 1906; Frank A. Shepard, accounting department, 1893.

Mr. Cobb is survived by his widow, one son and a sister.

Charles S. Brown, Chicago Sales Manager Duplex Printing Press Company

From devil in a small country printing office to Chicago sales manager of one of the largest firms of its kind in the world is a long step, yet this is the record of Charles S. Brown, who has recently been appointed Chicago sales manager of the Duplex Printing Press Company. Mr. Brown started his



Charles S. Brown.

career as devil in the plant of the Oregon (Ill.) *Guard*, during the early seventies. When twenty-one years of age he started in business for himself as a publisher. After three years he decided to make a change, so he accepted a position as traveling salesman with the old Chicago Newspaper Union, selling paper, ink, type and other supplies as well as small machinery. Later he became connected with Barnhart Brothers & Spindler, with which company he spent fifteen years as city and traveling salesman, leaving to join C. B. Cottrell & Sons Company.

Through an executive order of former President Roosevelt Mr. Brown received a special appointment as chief inspector at the Government Printing Office in January, 1906, and a short time afterward was also made purchasing agent. He resigned from this position during 1907 to unite with the forces of the Duplex Printing Press Company, and the appointment as Chicago sales manager, which places him in charge of the company's business throughout the West and Northwest, covering the territory to the Rocky Mountains, comes in recognition of his faithful services.

Mr. Brown's years of activity and his travels to all parts of this country and Canada have given him an extremely wide knowledge of the printing business and printers' requirements. For years he has been recognized as one of the leading authorities in valuation and appraisal work, and he has adjusted fire losses for printers all over the country. He devised and published the first practical inventory system for printers, known as the "Printers' Insurance Protective Inventory System," which was

installed in the Government Printing Office some years ago and is now used in other printing plants in all quarters of the globe.

Dean Williams to Lecture in the Orient

Dean Williams, of the School of Journalism of the University of Missouri, left on September 29 for Honolulu, where he will preside at the sessions of the Press Congress of the World, of which he is the president. Following the sessions of the congress he will sail from Honolulu November 1 for Yokohama. Dean Williams will visit in Japan and China, where he will deliver a series of lectures at Keio University, Tokyo, the University of Peking and St. Johns University at Shanghai. He will return to Columbia early in January.

Frank L. Martin, professor of the Theory and Practice of Journalism at the University of Missouri, has been appointed acting dean of the school in the absence of Dean Williams. Mr. Martin is well known to readers of *THE INLAND PRINTER* through the Printer's Publicity department, which he has conducted for over four years.

Edward R. Grace President The Peninsular Press

Edward R. Grace, vice president of the *Michigan Manufacturer and Financial Record*, also vice president of the Adcraft Club of Detroit, and one of the best known advertising men in Detroit, has been elected president of The Peninsular Press. This company was organized in March, 1920, by Howard B. Lee, Detroit manager of the Guaranty Trust Company of New York.

The success of Mr. Lee's printing business venture has been such as to justify an expansion of plant facilities and a reorganization of the executive personnel. Under the new plan Mr. Lee will become secretary and treasurer, a position formerly held by Edward R. Legg, who will be vice president and general manager. The present plant of the company is at Fort and Twenty-first streets, but tentative plans have been made for a new location.

Mr. Grace has been connected with the *Michigan Manufacturer and Financial Record* for ten years as vice president and advertising manager, and will retain his connection with that publication.

New Miller Cylinder Press Feeder

The most impressive of the exhibits of the Miller Saw-Trimmer Company, of Pittsburgh, at the recent Graphic Arts Exposition was the new cylinder press feeder attached to a Miehle pony press. The simplicity, accuracy and quick change advantages of this machine interested a large number of spectators. At times it would be feeding a mixed pile of onion skin, news print and sixteen pound bond, then in a moment change to a mixed pile of eighty pound coated stock and sixty-five pound cover. Upon request the operator would change from automatic feed to hand feed, making the change in less than a minute.

The large number of sales reported by the Miller Saw-Trimmer Company and other exhibitors at the Graphic Arts Exposition indicate that printers all over the country are optimistic about business prospects.

Improved Indexes for Franklin Price List

During the month of September an entire new set of indexes has been furnished to all users of the Franklin Printing Price List, which has greatly improved the price list and further enhanced its usefulness. A new section has also been added to the list under the heading "Practical Pointers," which, as announced by the Porte Publishing Company, will contain much valuable information, which will be amplified from time to time.

In order to accommodate all the improvements and additions that are being made, all lessees of the Franklin Printing Price List are to be furnished a new 1½ inch ring binder to take the place of the smaller binder now being used.

Fifty-Six Years of Typesetting

Over half a hundred years as an arranger of types is the distinction enjoyed by Mrs. Josephine M. Ingalls, of Green Bay, Wisconsin. Fifty-six years ago, when fourteen years of age she began working in a printing office, and today, at the age of seventy, she operates a linotype in the plant of the *Press-Gazette*, of Green Bay. When typesetting by hand began to be replaced by machines, Mrs. Ingalls was one of the first to learn machine operating, and she has been manipulating the keys ever since. Although she is obliged to begin her work at the early hour of half past six in the morning, she rarely misses a day in either hot or cold weather, and continues to produce a fair amount of composition at a satisfactory speed. It is believed that Mrs. Ingalls is one of the oldest linotype operators in the world.

New Huber Ink Factory

The news ink factory of J. M. Huber, which was recently constructed at Bayonne, New Jersey, will soon produce all Huber's news ink, and the Brooklyn factory, where all the inks as well as varnishes and colors are being manufactured, will then be freed from the congestion caused by the manufacture of very large quantities of news ink, and there will therefore be little danger of the colored inks being spoiled by carbon black.

Alterations were recently made in the top floor of the main building of the Brooklyn factory, which made it possible to add two more laboratories and enlarge the pressroom. This plant now has several completely equipped laboratories, where colors, varnishes and finished inks are tested. Miniature mills have been installed, so that sample batches of inks may be made without holding up the regular manufacture.

The enlargement of the pressroom has made it possible to install two new presses, and now samples of all inks may be printed with greater promptness.

J. M. Huber's business consists of a plant in Brooklyn, New York, where dry and pulp colors, varnishes, compounds and all kinds of printing inks are made, a news ink factory in Bayonne, New Jersey, and two carbon black plants, situated in Dola, West Virginia, and Swartz, Louisiana—a considerable increase over the small color works started by the Hubers in 1780.

Franklin Typothetae of Chicago Holds Annual Golf Tournament

About 125 golf enthusiasts took part in the annual Printing Trades Golf Tournament held by the Franklin-Typothetae of Chicago at Olympia Fields Country Club on September 5. Dinner was served at the club in the

embrace a map of the United States and the trade marks of the various service houses to show the scope and character of "Eagle-A" distribution; and also a statement by President G. A. Galliver, in which the advantages of standardized manufacture and distribution are described. The reproduction

streets. Director Harrington will have as his associate Professor Frank B. Thayer, recently of the State College of Washington. Professor Thayer has had wide experience on newspapers and technical publications.

An interesting curriculum has been planned this year for both the Chicago and



Some of the Contestants in the Printing Trades Golf Tournament.

evening. Ben C. Pittsford acted as toastmaster, and all the members of the golf committee responded. A. C. Hammond, of the golf committee, presented the prizes and proposed that a permanent printing trades golf association be formed. A motion was passed that the executive council of the Franklin Typothetae be empowered to appoint a committee to perfect the plans.

The following is a list of the winners of the day's events:

Officer's trophy, low net score 27 holes—T. E. Donnelly, 119.

1. Lowest net score 27 holes, president's trophy—J. C. Reynolds, 124.

2. Lowest net score 18 holes, vice president's trophy—D. J. Lindley. Tie with J. D. Butler, 75; won by Mr. Lindley in play off, 8 up, 7 to play.

3. Lowest gross score 27 holes, Chicago paper merchants' trophy—H. E. Roelke, 145.

4. Lowest gross score 18 holes, composing room trophy—H. J. Rose, 86.

5. Lowest gross score 9 holes, pressroom trophy—R. C. Wilson, 39.

6. Least number of putts 18 holes, bindery trophy—W. P. Hicks, 31 putts.

7. Flight events 18 holes:

First flight, type trophy—A. C. McFarland, 87.

Second flight, paper trophy—L. D. Glanz, 88.

Third flight, ink trophy—Harry Clemens, 90.

Fourth flight, press trophy—Walter Klein, 98.

Fifth flight, feeder trophy—R. K. Hoover, 100.

Sixth flight, folder trophy—D. Wray, 107.

Seventh flight, cutter trophy—E. A. Julius, 106.

Eighth flight, book trophy—W. S. Ruxton, 127.

An Attractive Broadside

An unusually attractive broadside describing the standardized line of "Eagle-A" papers and the new plan of distribution through service houses is being mailed to the trade by the American Writing Paper Company. It is approximately 10 by 12 inches, and consists of four pages printed in three colors and black. It opens into a full sized sheet of about 20 by 26 inches.

The first page contains a decorative illustration epitomizing the company's new sales policy, the closer linking of the mill, the paper merchant and the printer, lithographer, engraver and stationer in order to assure greater service. The remaining pages

of a recent trade paper advertisement is included, as is also a complete list of the papers in the new simplified line. The broadside, which is of additional typographical interest as an example of close registering despite three deckled edges, is being mailed to a large list of printers, lithographers, engravers and stationers throughout the country.

Medill School of Journalism to Have Larger Quarters

Northwestern University has turned over to the Joseph Medill School of Journalism the top floor of the old university gymna-

Evanston students. Newspaper reporting and writing at the Chicago school will continue to be under the direction of Walter A. Washburne, city editor of the Chicago *Evening Post*, who will have as his assistants, L. M. Hunt, George P. Stone and M. W. Strauss of that paper. At the Chicago school a new course is to be instituted—trade journalism. Tiffany Blake, of the Chicago *Tribune*, and Baker Brownell, of the Chicago *Daily News*, will continue as chief instructors in editorial writing and policy. Director Harrington himself will direct a new course at Chicago in journalistic writing. The subject will include head-



Trophies Awarded in Printing Trades Golf Tournament.

sium building at Evanston, Illinois, and is now having the rooms remodeled for the use of Director H. F. Harrington, his staff and students. At this place will be the Evanston headquarters of the school, the Chicago classrooms to remain in the university building at Lake and Dearborn

line writing, rewriting, proofreading and kindred topics. News editing will be looked after by George Bastian, of the city staff of the Chicago *Tribune*. Another new topic for Chicago students will be that dealing with newspaper problems, including the relationship of the newspaper to the public.

Galley Side Stick

A galley side stick which holds the type firmly in the galley, at the same time allowing the type to be corrected without loosening or removing the stick from the galley, has been patented by J. G. Zim, 18 Baldwin street, Malden, Massachusetts. This side stick is made of two lengths of two pica furniture with a flat steel spring within one and a half inches of either end, the spring being bent sufficiently to allow about two picas play and still be firm. The ends of each spring are caught in a grooved slot.

A Neat Printing Plant

The home of the *Eastern Shore News*, Cape Charles, Virginia, is an excellent example of how attractive a printing plant can be made. A picture of the building is shown on this page. Nor is the favorable impression made by the exterior of the building dispelled when one enters. The second illustration shows the clean, well lighted quarters occupied by the mechanical department of the paper. Space does not permit illustrations of the business and editorial departments, but the reader may rest assured that they are equally attractive.

The building is owned by C. S. Turner, secretary and treasurer of the News Publishing Company. Mr. Turner runs the job printing plant as a separate business from the newspaper.

Orders Secured at Exposition Were Genuine

Many of those in attendance at the Graphic Arts Exposition recently held in Chicago were of the opinion that the "carnival spirit" possessed the majority of the visiting printers and that orders placed by

Company. "While it is true that many printers were on their vacations, and a visit to the exposition was an incident in their migrations, the interest displayed was genuine and the orders given were bona fide. Of the many orders received for Kelly presses not one has been cancelled or shipment deferred, and of the five hundred applicants who registered at the show for entry to the Kelly Press School conducted by the company in Chicago, none have failed to respond. The Graphic Arts Exposition was timely and beneficial."

The Acme Vibrator

That ink distribution on a platen press is limited to the circumference of the roller, and that adequate results are obtainable by the pyramid roller principle of the cylinder press, are among the claims made by the manufacturers of the Acme vibrator.

Eliminating all gears, cogs, springs and internal mechanism, this simple distributor, which has been on the market for three years, appears to have stood the most exacting test in many of the best plants throughout the country. A simple slotted bracket adjustment on sides of saddle per-



The Building Occupied by the "Eastern Shore News," Cape Charles, Virginia.

form roller, are reasons for its popularity among pressmen who are interested in the quality of their work. The Acme is manufactured by the Acme Multi-Color Company, Kansas City, and was demonstrated at the recent Graphic Arts Exposition.

W. A. Wallender Purchases Office Supply Business

The sale of the retail store of the Inland Printing & Binding Company, Springfield, Missouri, to W. A. Wallender has been announced by E. H. Scholten, president of the company. The retail store was established by the company two years ago, and Mr. Wallender has been general manager of the store during the past year. Mr. Wallender has had fourteen years' experience in the office supply business, having been a member of the firm of Wallender & Riley, at Decatur, Illinois, before going to Springfield. The store will be renamed The Springfield Office Supply Company, but the sales and office force will not be changed.

New Miller Catalogue

A new catalogue of automatic feeders has been received from the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania. This book describes in a comprehensive manner the complete line of Miller platen press feeders, attachments and accessories. Close up views illustrate the operations necessary to change from one size sheet to another, as well as the uses of various attachments which make possible the automatic feeding of a large number of jobs which are out of the ordinary. The book is decidedly attractive typographically and contains much useful information for the platen pressman.



The Clean, Well Lighted Interior of the "News" Printing Plant.

them would, in many instances, result in cancellations. "Nothing could be wider of the mark!" says G. Ben McCormack, manager of the Kelly Press advertising department of the American Type Founders

mits a positive, but light and equalized contact with form rollers of varying circumference. The simplicity, the fool proof principles and the ease of positioning, requiring less time than placing or removing a

THE INLAND PRINTER

HARRY HILLMAN, Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 68

OCTOBER, 1921

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Suppliers' Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

VALUABLE AID TO PRINTERS AND PROOFREADERS—"How Divide the Word," 80-page clothbound booklet, giving 6,000 words in most common use, showing their correct division into syllables; no rules to construe, but exact divisions shown; handy vest-pocket size, 3 by 5 1/4 inches, \$1.00 postpaid. A. A. MEYERSTEIN, Lafayette, Ind.

BUSINESS OPPORTUNITIES

TO SELL OR LEASE—New plant at Charleston, W. Va.; two model 14 linotypes (new), one Kelly automatic, one "Klymax," one Miller feeder, one 12 by 15 C. & P. Gordon, one 8 by 12 C. & P. Gordon, one 2-roller Miehle, one 60-inch Oswego knife, one large ruling machine, 3 steel cases, 2 cut cost imposing stones, Miller saw, punches, perforators, stitchers, book presses, folder, sewing machine, etc., all in use less than three years; considered a model plant and did \$75,000 in business in last year; has a good reputation for doing best work, and has good credit; discounts all bills and has a surplus; reason for selling or leasing: am publisher and desire to get out of the job printing business; I will either sell, lease or will sell a substantial interest to some one who will operate the plant in an efficient way and make me some money on it. W. D. ROBERTS, 110 Hale street, Charleston, W. Va.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALEBOOK CO., Chicago.

PRINTING PLANT—Well-established and in good locality; 1 Kelly and 2 Millers; at very reasonable price; good reason for selling; situated in Milwaukee. Write O 478.

FOR SALE—Good paying job printing business and building in small manufacturing city in Wisconsin; \$20,000; retiring. O 460.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. O 468.

FOR SALE

FOR SALE: PRESSES—One 56-inch 1/0 Miehle press; 1 5-E Whitlock Pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimus cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "J" Laureate; 3 Walter Scott, 4-roller printed side up delivery, bed sizes 46 by 62 inches, 42 by 55 inches, 37 by 51 inches; 1 John Thomson scoring and creasing press, size 20 by 30 inches. **FOLDERS AND FEEDERS**—1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder. **MISCELLANEOUS BOOKBINDERS EQUIPMENT**—1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double head 7 by 38 inch die press; 1 Robinson rotary board cutter; 1 Model "B" Cleveland folding machine equipped with McCain automatic feeder; 2 Seybold round cornering machines; Hickok rotary board cutter; 1 Sheridan arch smasher; 1 H. L. Roberts silk stitching machine; 2 Seybold round corner cutters; 2 Brown jobbers, 25 by 38 inches; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., Printing Crafts building, 461 Eighth avenue, New York city.

FOR SALE—New and overhauled machinery for printing, binding, cutting and creasing; cylinders: 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton cabinets, stone frames; 26 by 34, 39 by 53 and 43 by 56 modern style Miehles. Write for particulars. 55-inch Kent old style semi-automatic power cutter; 27 by 39 modern 4-roller Cottrell two-revolution; 25 by 32 Potter self-inking proof press, with feed board and grippers; 14 by 22 late style 6-C Thomson press; also other 10 by 15 and 13 by 19, 14 by 22 Universal and Colts presses; 33 by 45 Brown modern jobbing folder, a fine machine for any office; large stock used Challenge and Latham hooks and blocks; 24-inch paper punch. Tell us your wants and machinery or outfit you have for sale. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE—New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype), in 2-foot trips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE—Duplex 10-page double drive QQ press with 10 galley chases for metropolitan margins and ten regular chases; immediate delivery, and snap price; press in extra fine shape and looks like new; re-enters United States duty free. TORONTO TYPE FOUNDRY CO., LIMITED, York and Wellington streets, Toronto, Canada.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

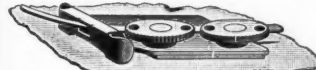
MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—The following used machinery has been traded in on new Nelson punching equipment: No. 71 Portland belt drive punching machine complete with 5 slot hole dies and 5 round hole dies, \$210 net; No. 72 Rosback power punching machine (without motor) with slot hole and round hole dies and also index cutting die in good shape; No. 73 Rosback 28-inch perforator, 63-A with front and back table; both machines will be sold for \$175 total; No. 74 Tatum pony foot power machine, nice equipment of dies, in good shape, \$125; No. 75 Portland foot power machine, practically new, with most of the popular sizes of punching members, f. o. b. Denver \$110; No. 76 Latham power punching machine without motor, but with very complete equipment of dies, f. o. b. Chicago \$250; all prices are net for cash, f. o. b. our factory, LaPorte, Indiana. C. R. & W. A. NELSON, Inc., 225 N. Michigan avenue, Chicago, Ill.

"JACO" KLEANO IS IRRESISTIBLE—This cleansing fluid removes old hardened ink from half-tone cuts or type in double-quick time, cleaning them very thoroughly and leaving them clean and dry ready for instantaneous re-working without greasy or smudgy after-effects. "Jaco" Kleano cannot burn and can be safely kept anywhere. Price \$1.00 a quart can. To be had from printers' material dealers everywhere, or postage paid from our branches at New York or Chicago or from our factory at Newark. O 458.

FOR SALE—Kidder rotaries: 28 by 20 inch Perfector, flat or folded delivery; 30 by 30 inch and 40 by 48 inch, perfecting and extra color on face; 30 by 40 inch, 36 by 48 inch two-color and 30 by 20 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidder: 15 by 30 inch and 12 by 16 inch two-color perfecting with attachments, also 8 by 12 inch one-color. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE—No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included: just the machine for daily or weekly newspaper; \$1,100 cash. GROSS TYPE-SETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point: full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine street, St. Louis, Mo.

FOR SALE—Model L linotype in good condition, with gasoline burner, wire and tank, two magazines, with 9 and 14 point mats and liners, also 300 lbs. metal and two melting pans; priced to sell. FRED S. TOLLE, 1409 Pratt street, Columbia, Mo.

ONE KIMBLE MOTOR, alternating current, 220 volt, single phase, 60 cycle, variable speed, 1½ horse power; perfect condition; cost \$275 new; best price takes it. J. W. DOW & SON, 411 Perry street, Davenport, Iowa.

FOR SALE—34, 42, 53 and 62-inch Miehle presses; also Cottrell, Babcock and Whitlock presses; drum fast pony presses, 21 to 42 inches. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

BROWN BOOK FOLDING MACHINE, No. 133½, 25 by 38 sheet, practically new; will sell at substantial reduction; also small Multigraph letter folder. R. C. TUCKER, 711 Travis street, Houston, Texas.

FOR SALE—One 36 by 48-inch Premier cutter and creaser, almost new, having been used but three months; can be purchased with or without Dexter Pile feeder; immediate delivery. O 466.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE—¾ and ½ H. P. Kimble printing press motors; also a 3 H. P. 110-220 volt, 1740 RPM, 60 cycle, Auto type press motor which is suitable for cylinder presswork. O 454.

FOR SALE—Thompson typecaster, complete equipment; like new machine; 6 to 48 point; price \$1,600, cash or terms. FRANK NOSSEL, 38 Park Row, New York city.

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. O 319.

FOR SALE—Model A 11 by 17 Autopress; in Pacific Northwest; good condition; cheap for quick sale. O 473.

HELP WANTED.

Artist

WANTED—An artist, good on snappy and attractive designs for business letter stationery, book covers and general advertising; these designs will be used principally in half-tone zinc color plates; samples of your work must be submitted with your application, giving experience and former connection. THE NEWS-DISPATCH PRINTING & AUDIT CO., Shawnee, Okla.

Composing Room

WANTED—First-class linotype operators experienced in book and tabular work; high-grade job compositors, experienced make-up man, assistant foreman for composing room, high-class finishers, experienced ruler; one of the oldest and most progressive houses in the South; open shop, 48 hours; permanent positions. Correspondence as to ability and experience invited. THE R. L. BRYAN CO., Columbia, S. C.

WORKING FOREMAN who can design and execute effective printing and take charge of composing room details; medium-sized plant in city of 8,000 within 250 miles of Chicago; pleasant working conditions, free from labor trouble; progressive firm; good opportunity for a live man who wants to advance; send samples of work and names of three former employers. O 321.

LAY-OUT MAN WANTED—A chance to handle a real job at a good salary awaits a man of ability to handle lay-out position with large printing plant; the man for the job must understand type, spacing, margins, color harmony, paper sizes and be congenial. Apply O 462, stating age, experience, when ready to go to work and salary expected.

LAYOUT MAN—Permanent position with an old-established PITTSBURGH concern for a man capable to lay out work on catalogues, direct-by-mail advertisement, commercial forms, etc.; a real OPPORTUNITY for the right man. Give full particulars and state salary expected. O 474.

WANTED—Working foreman, with some experience in proofreading on small job work; have proofreader for large work; non-union shop in North Carolina, doing high-class work; two machines and five floor men; state experience and salary expected. O 471.

WANTED—Compositor as working foreman; high-class booklet, color work and commercial printing; open shop, 48 hours; state age, experience, references and wages. EDW. H. LISK, Inc., Troy, N. Y.

A-1 COMPOSITOR—Opportunity for foremanship; independent man; open shop, no labor trouble; permanent full time; state age, experience, wages wanted and give references; Indianapolis. O 465.

WANTED—Non-union compositor able to operate linotype machine and work on floor; scale \$37 for 48 hours; best working conditions. EDW. H. LISK, Inc., Troy, N. Y.

WANTED—Monotype combination operator; open shop; permanent position for first-class man. THE GLOBE-GAZETTE PTG. CO., Wahpeton, N. D.

Executive

WANTED—A first-class man with considerable amount of executive ability along the lines of production cost system work and credits; exceptionally good opportunity for advancement to satisfactory man; large, old-established concern. O 418.

Managers and Superintendents

WANTED—Superintendent for printing plant doing high-grade color work; open shop; Milwaukee. O 456.

Pressroom

PRESSMAN for Meisel rotary sales book press; must be thoroughly experienced; state qualifications, references and salary. THE NATIONAL SALES BOOK CO., Pierce & Eighth avenues, Long Island City, New York.

Proofroom

PROOFREADER—Practical printer preferred; must be experienced in giving final O. K. on the best grade of catalog and job work; good wages; open shop, 48-hour week. THE CORDAY & GROSS CO., Cleveland, Ohio.

Salesmen

WORK AND LIVE IN CALIFORNIA—We have an opening for two high-grade, experienced salesmen; one to specialize in commercial lithography, some color; the other in printing. Producers only; state age, experience, qualifications, references, salary expected; send photograph. This is a real opportunity. Address in confidence. MYSELL-ROLLINS BANK NOTE CO., 32 Clay street, San Francisco, Cal.

WANTED—Type or printer's supply salesmen, as our representatives in each principal city and surrounding territories, by established concern; we manufacture in large quantities a first-class product stocking all standard faces; attractive prices to consumer; samples and specimens. O 472.

WANTED—Representatives in different parts of United States and Canada to sell our line, on commission; experience unnecessary. Write, giving references. LUCAS TAG COMPANY, West Chester, Pa.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

REPRESENTATIVES WANTED for old-established firm manufacturing news, printing and litho inks; all territories open; liberal commission. O 442.

INSTRUCTION

LINOTYPE INSTRUCTION—Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SITUATIONS WANTED**Composing Room**

ENERGETIC YOUNG MAN desires Chicago position where knowledge of type, layout, paper, engravings, is useful; past year composing room foreman in one of largest houses in Chicago; references; moderate salary. O 479.

YOUNG MARRIED MAN with thorough, practical knowledge of job printing, familiar with modern methods and systems, desires change; at present office manager and sales; 15 years' experience in shop. O 464.

PRINTER wants combination job, hand and linotype; 26 years' experience; expert both sides; union; \$40 minimum. O 477.

Estimator

WANTED — Young man with two years' experience in printing office desires position where ability and service will be recognized; able to estimate on all kinds of job printing; thoroughly familiar with the United Typothetae of America cost finding system. O 457.

Managers and Superintendents

A LIVE, PERSISTENT, conscientious, married man, 26 years old, 9 years' experience in printing business, twice foreman of pressrooms, familiar with cutters, punches, perforators, folders, etc., some knowledge of composition and stonework, also studying course in "complete advertising," is desirous of position as foreman or superintendent in a first-class growing job office; central Ohio preferred, though other locations considered; best of references. O 455.

PRINTING SUPERINTENDENT and general manager, desiring to make a change, would like to hear from some successful printing establishment requiring the services of an executive of proven ability; thorough knowledge of all branches of the printing, engraving, lithographing and carton business; can install a system of scientific management, thereby increasing production and profits; 35 years of age, best of habits and a forceful manager. O 414.

SUPERINTENDENT OR PRODUCTION MAN, capable of assuming entire mechanical charge of commercial or publication plant, is desirous of a change; many years' experience in a few good shops has given me practical knowledge of mechanical processes and their application in securing maximum production with quality. O 463.

Photographer

SITUATION WANTED by photographer; highest class of half-tone and color work; dry or wet process; some experience in other branches. O 470.

Pressroom

SITUATION WANTED by experienced color photographer; three and four-color half-tone and photo-litho for zinc or stone; large work a specialty; can install plant and assume full charge. O 469.

FOREMAN of cylinder pressroom, with 25 years' experience in book, job and catalogue printing, wishes to enter a larger field; no labor trouble. O 461.

MEISEL PRESSMAN desires a position to take charge of a plant, with working knowledge of printing, salesbook and manifold work. O 467.

WANTED TO PURCHASE

PLATES for calendar subjects wanted, one, two and four-color; sizes 6 by 9 up. Send proofs with prices to SUTHERLAND PRESS, LIMITED, St. Thomas, Ontario.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED — Harris press, 22 by 30, single color. Give price f. o. b. car. O 476, care THE INLAND PRINTER, 41 Park row, New York.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Harris press, 15 by 18, single color. O 475, care THE INLAND PRINTER, 41 Park row, New York city.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. O 373.

WANTED TO PURCHASE — Model 14 Linotype; will pay cash. O 459.

BUSINESS DIRECTORY**Bookbinders' Machinery**

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock on hand.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

**EMBOSSOGRAPHY**

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Kalkotype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHR, 240 E. 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, 3/4 to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth avenue, New York city.

**HERBERT H. GILES**

Automatic Machinery
Designers Builders

105 West 40th Street NEW YORK



Facsimile of Imprint
reduced in size.
AUG 28 1917 3 43 PM

MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

Note—Send for Our List

of new and rebuilt CYLINDER PRESSES, ready for immediate delivery.

WALTER SCOTT & COMPANY, Plainfield, N. J.

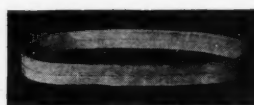
To Eliminate Static Electricity—
Offset—Slip Sheeting, Use

The Johnson Perfection Burner
Cleveland**Corporation Books**

Carried in Stock and Made to Order. Also for Churches, Clubs, Lodges, Etc.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS
45 Warren Street, New York, N. Y.



Finished Tape

**"Sanderco" Cement
For Folder Tapes**

One pound and Spl. Combing
Brush, \$5.75, postpaid.

Endless Tape Compound Co.
Phipps Power Bldg., Pittsburgh, Pa.

**Miller Universal Used Saw
Trimmer with Router Attachment**

First Class Condition

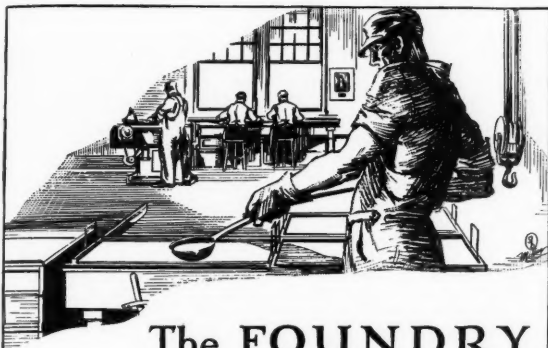
Address O-480, Care of INLAND PRINTER

**CAMPBELL PRINTING PRESS
REPAIR PARTS COMPANY**

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.



The FOUNDRY

that developed and made practical the process of moulding in lead, whose entire equipment, knowledge and skill are devoted exclusively to the duplication of all process engravings, color-plates half-tones etcetera used in the printing industry



Plate Makers to
the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24th Street INCORPORATED New York, N. Y.



The New

Eagle Composing Stick

is easily and instantly adjustable to even non-pareils and can also be locked securely and accurately at any point measure.

Note the strength and simplicity of the locking and registering device. This device fits into mills on the bottom of the stick. Both front and back of the stick offer the same resistance to tight spacing and no working pressure can strain the stick. Lines of uniform length are assured.



The Eagle Stick is constructed so that if laid on a flat surface with an unjustified line in it there will be no pi.

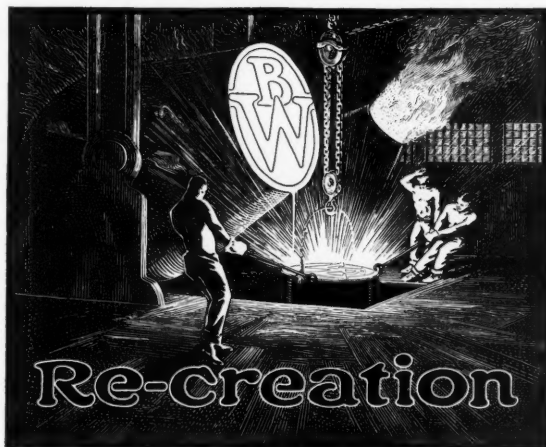
Send for circular giving description and price of the new Eagle Composing Stick and the Page Caliper.

For Sale by Supply Houses

High Grade Line Gauges in Three Styles

The Eagle Engineering Co.

Springfield, Ohio, U. S. A.



Re-creation

By the magic of modern manufacture, many of the baser materials may be transmuted into higher forms of usefulness. This conversion is a refining process, by which iron, for example, may become steel, and rags may be re-created into

Byron Weston Co. Record Paper

It is only through a series of most exact and painstaking operations that paper perfection, as exemplified in Byron Weston Co.'s Papers, is successfully attained and rendered enduring.

Byron Weston Co.'s Paper reflects the stability of its users. Send for samples of Ledger and Bond Papers.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

HOWARD BOND

WATERMARKED

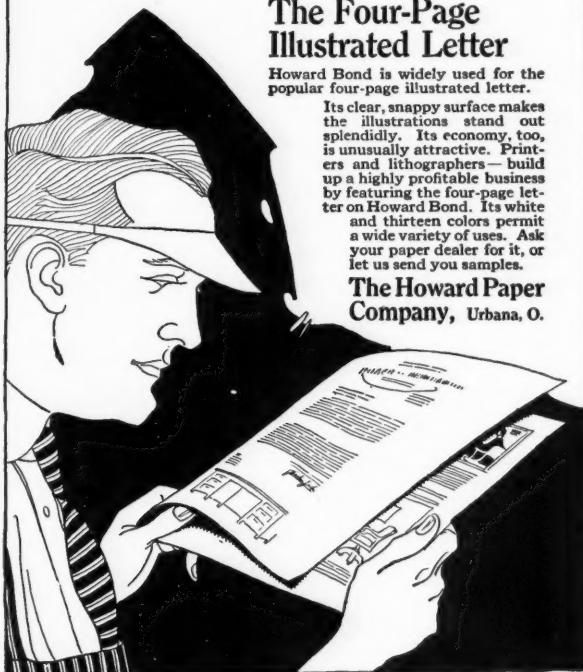
Tear it—Compare it—Test it—and you will specify it.

The Four-Page Illustrated Letter

Howard Bond is widely used for the popular four-page illustrated letter.

Its clear, snappy surface makes the illustrations stand out splendidly. Its economy, too, is unusually attractive. Printers and lithographers—build up a highly profitable business by featuring the four-page letter on Howard Bond. Its white and thirteen colors permit a wide variety of uses. Ask your paper dealer for it, or let us send you samples.

The Howard Paper Company, Urbana, O.





Free Dummy Service

Johnson the Grocer, in your town, gets out a calendar for which he pays out a lot of good money to an *out of town printer*, because the calendar salesman comes around with a sample, all complete but for a few lines of local copy. Johnson doesn't have to bother with something he doesn't understand, the calendar man HAS SOMETHING DEFINITE TO SHOW HIM.

Johnson believes in direct advertising, he believes in going right into his customer's home with a personal appeal; so does Jones the dry goods man, and Hendricks the Tailor and Edwards who has the Hardware store. When these men get big enough to employ advertising men or to afford agency service, they are free users of all kinds of Direct Advertising. But when they are not big enough, they just don't do it, because they don't know how to go about it, until some calendar salesman or SOME WISE PRINTER comes around with something definite.

Hammermill is helping hundreds of printers outside the big cities and city printers who do not confine their selling efforts to the big stores, to sell more of this class of printing, by showing the prospect something definite.

The Hammermill Dummy Service will supply you without charge an attractive folder or booklet dummy, with an appropriate cover cut, a general layout for the job so that your customer can visualize it as easily as he



exclusively for Printers

can the calendar man's samples, and suggestive copy, that can easily be changed to suit the particular customer. This may be to announce the arrival of the new crop of canned goods at Johnson's, or Jones' notice to the ladies that he has added a ready-to-wear department or new tire prices at the Central Garage — any of the ordinary occasions in the regular lines of business.

This service does not attempt special copy for special purposes or for unusual lines of business; that is not its purpose. Such propositions should obviously be handled by an advertising agency. It does offer a service that enables your salesman to go to Johnson and say: "Here, Johnson, those new canned goods look fine. Let's move 'em fast. I'll show you how."

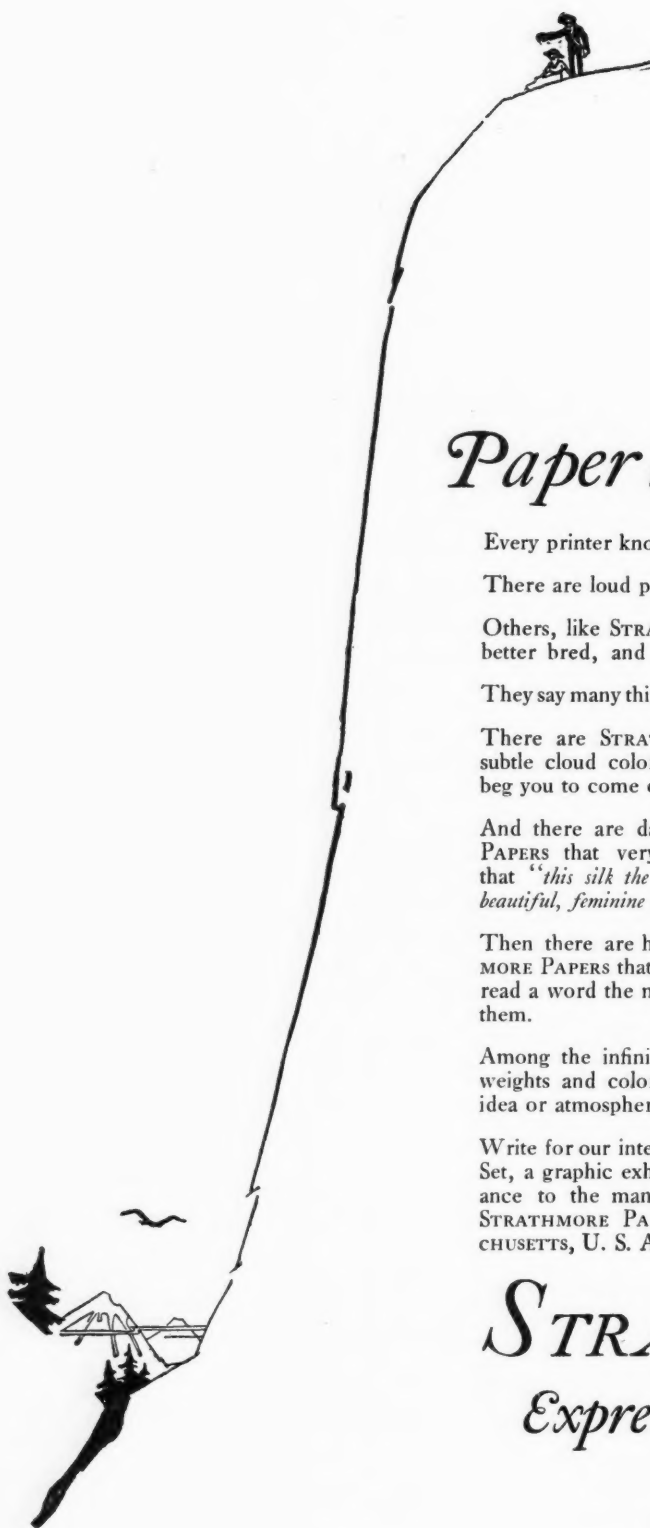
The Dummy Service is Free to any Printer.

Look for this watermark — it is our word of honor to the public.

HAMMERMILL BOND

The Utility Business Paper

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Paper is part of the picture

Every printer knows how paper talks.

There are loud papers that even shout and scream.

Others, like STRATHMORE EXPRESSIVE PAPERS, are better bred, and speak softly and quietly suggest.

They say many things for skillful designers of printing.

There are STRATHMORE EXPRESSIVE PAPERS with subtle cloud colorings and grass textures that fairly beg you to come on outdoors.

And there are dainty STRATHMORE EXPRESSIVE PAPERS that very clearly and distinctly intimate that *"this silk the advertiser is talking about is really beautiful, feminine and exquisite."*

Then there are heavy, rugged, masculine STRATHMORE PAPERS that describe motor trucks before you read a word the motor truck man has printed upon them.

Among the infinite variety of Strathmore textures, weights and colors, there is one that suggests the idea or atmosphere of your customer's business.

Write for our interesting Strathmore Demonstration Set, a graphic exhibit of great interest and importance to the man who sells or creates printing. STRATHMORE PAPER CO., MITTINEAGUE, MASSACHUSETTS, U. S. A.

STRATHMORE

Expressive Papers



CROMWELL Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make-ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 75 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

Manufactured exclusively by

The Cromwell Paper Co.

Jasper Place

Mill and Main Office
Department I. P.

Chicago, U. S. A.



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



PEAKING OF THE
PIERCE-ARROW
CATALOGUE, THE
PRINTER SAID:

“Use Dejonge Art Mat”

He wrote us as follows:

“We have recently completed a large edition of the catalogue for the PIERCE-ARROW MOTOR CAR COMPANY, upon which DEJONGE Art Mat paper was used. We take this opportunity of expressing to you our entire satisfaction with the paper. The finished printed result is exceedingly fine and notwithstanding the fact that the sheets were printed ten times, the paper met the requirements perfectly, giving exact register with entire absence of soiling.”

DEJONGE Art Mat has no lustre, brings out every detail of the photograph or drawing with all the beauty of an engraving and gives a uniform impression on both sides. Write us for specimens of this remarkable paper.



MANUFACTURERS

LOUIS DEJONGE & CO.

CHICAGO

NEW YORK

PHILADELPHIA

DISTRIBUTORS

Whitaker Paper Company: Cincinnati and all divisions

Zellerbach Paper Company: San Francisco and all divisions



Somebody Got Their Business

The new salesman was instructed that J. Jones was the most important prospect in his territory. "I'll take no chances," thought the salesman. "I'll approach Jones only when I've got everything set for a good interview."

So the first time the salesman entered the Jones offices, he got clubby with the girl at the "Information" desk, and learned that Jones was in a bad humor. The salesman went away without sending in his card. Another time Jones was getting ready for a vacation. Next time he had just returned and was very busy. Next trip the salesman didn't feel up to par. And the time after that Jones's wife was ill.

The salesman's boss sent for him and asked why he hadn't sold Jones. The salesman explained, and the boss fired him.

"A poor fool, that salesman," you say? Well, a good many big manufacturers are now doing the same thing. Their most important prospect is John W. Public. Advertising is their one means of reaching him. But because John W. is reported to be in a bad humor, they're not calling on him — in spite of the fact that the Public family is still eating, wearing clothes, and even driving automobiles.

Somebody got Jones's business while the salesman was waiting for ideal conditions. Somebody is getting John W. Public's business while other manufacturers are "waiting for business to pick up."

The Stafford Engraving Company was founded during the depression of 1893, and made progress in the dark days of 1907 and 1914. We are serving with particular zeal and skill those manufacturers who have the foresight to sell aggressively now, because it is our experience that in prosperous times they will be our most successful and valuable customers.

Stafford Engraving Company

"The House of Ideas"

Artists : Designers : Engravers
Engraved and Steel Die Embossed Stationery
INDIANAPOLIS

THE FUCHS & LANG MFG. CO.

*Building step by step to the height of achievement
from the foundation of an honest purpose.*

Use it on your

KELLY PRESS
CYLINDER PRESS
ROTARY PRESS
JOB PRESS

RUTHERFORD FORTY BLACK

the recognized all around best black
ink ever produced for the money.
Now universally established.

40c per pound in lots of 25 pounds.
Special prices in large quantities.

THE FUCHS & LANG MFG. CO.

*Finest Printing and Lithographic Inks
Machinery and Supplies*

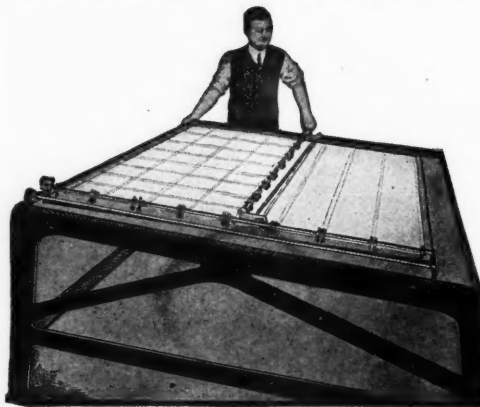
119 West 40th Street
New York, N. Y.

120 West Illinois Street
Chicago, Ill.

142 North Fourth Street
Philadelphia, Pa.

Factories: Rutherford, N. J.

THE HANCOCK Perfecting Lineup Machine



Delivers the Goods

They have been and are now "Delivering the Goods" wherever they are installed.

This is proved by orders received solely through the recommendation of users.

Keep your eyes and mind open.

The Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

LATHAM AUTOMATIC REGISTERING CO.
Chicago
Agents for the Middle West

TORONTO TYPE FOUNDRY CO., Ltd.
Exclusive Agents for
Canada and Newfoundland

OLD IRONSIDES LEDGER

A paper characterized by the staunchness of the old Constitution fondly called "Old Ironsides." As always in a paper for ledger use, the splendid soundness of the old craftsmen should prevail. The sturdiness of strong new rags; the durability that results from careful paper making; the strength and staunchness that are the result of honest workmanship and old ideals of manufacturing; brought up to date by the best of the new day's methods; these, with a perfect surface, smooth, yet velvety, make Old Ironsides Ledger an unchallenged leader among the moderate priced ledger papers.

Made by

GILBERT PAPER COMPANY

Menasha, Wisconsin

For Sale by

| | |
|--------------------------------------|------------------------------------|
| Baltimore, Maryland | B. F. Bond Paper Company, |
| Boston, Massachusetts | Carter, Rice & Company, |
| Buffalo, New York | Iroquois Paper Company, |
| Chicago, Illinois | Parker, Thomas & Tucker Paper Co., |
| Cleveland, Ohio | Kingsley Paper Company, |
| Kansas City, Missouri | Midwestern Paper Company, |
| Newark, New Jersey | Lasher & Lathrop, Incorporated, |
| New York, New York | Lasher & Lathrop, Incorporated, |
| St. Paul, Minnesota | Inter City Paper Company, |
| St. Louis, Missouri | Beacon Paper Company, |
| Pittsburg, Pennsylvania | The Chatfield & Woods Company, |
| Philadelphia, Pennsylvania | A. Hartung Company, |
| Seattle, Washington | American Paper Company, |

New York City, Parsons Trading Company, Export Agents



Hexagon Saw Trimmer

Used, But in Good Shape

Address X-482, Care of INLAND PRINTER



The Productimeter

A counter that's easy to read and will stand the racket for many years.
Get our Bulletin 41.

DURANT MANUFACTURING COMPANY
(1147) 653 Buffum St., Milwaukee, Wis.

WETTER Numbering Machines

ALWAYS RELIABLE—ALL DEALERS

WETTER NUMBERING MACHINE COMPANY
ATLANTIC AVE. AND LOGAN ST. BROOKLYN-NEW YORK, U. S. A.

STILES 4-POINT Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Less can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.
CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio

Special Offer: Set of 6, \$1.00
\$1.75 for 12



WOOD TYPE

Eastern Brass & Wood Type Co.

Largest stock in all sizes always on hand.

Fourth Avenue and Tenth Street, New York City

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.



Use HERCULES

Leads and Slugs, Steel Chases, Steel Galleys, Brass Rule

Manufactured by

AMERICAN STEEL CHASE COMPANY

122-130 Centre St., New York, N. Y.

Order through your local dealer or direct from us.



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

BRASS RULE

If You Want

SERVICE

and

QUALITY

Try Us

NEIL CAMPBELL CO.

Printers' Materials

72 Beekman St., New York

Phone—Beekman 3419

GIMLIN'S STANDARDIZED APPRAISALS

PRINTING PLANTS
AND
ALLIED INDUSTRIES
EXCLUSIVELY

HIGHEST ENDORSEMENTS

Official Appraisers to
Franklin Typographic
of Chicago. Write us

Printers Appraisal Agency, Inc.

936-938 S. DEARBORN STREET
Chicago

WOOD TYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
302 McDougal St., Brooklyn, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any Carbon Copy work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype, Monotype, Stereotype, Special Mixtures

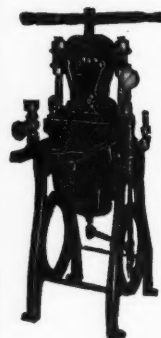
QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. Chicago World Building New York

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

SYSTEMS

The Loft-Dried **BOND** *at the*
Rag-Content Paper *Reasonable Price*

MANY advertisers, probably including some of *your* customers, are in the habit of using one grade of paper for their regular correspondence, and another and cheaper grade for their processed sales letters, particularly where large quantities are used. Their "regular" letterheads they figure are too expensive for form letters, while the "form" letterheads are not good enough for office correspondence.

Whenever and wherever you find this condition, you have also found

an opportunity to add to your reputation for service by suggesting the use of Systems Bond for *both* kinds of letters.

By printing on Systems Bond you can produce and deliver letterheads that will compare favorably with the best that your customers are likely to have used for their correspondence, and at the same time, without sacrificing your own profit, you can bill them at a price that will make them sufficiently economical for form letter use. Try it.



EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

SYSTEMS BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
CHICAGO—Swigart Paper Company
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Note: We manufacture these expressly for the printing trade. Just the card you want for imprinting the customer's name.

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136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

THE INLAND PRINTER CO.

632 Sherman Street, Chicago

Overlay Knives

*Tested for Quality
of Temper*

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

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BECOME A "SWIFT"

Free Book Tells About This New Easy Way in Linotyping

As you yourself know "Swifts" can go out and get better jobs than "dubs"—and are qualified to KEEP them. No matter whether you are an apprentice, a machine operator, a compositor or whatever other printing job you now hold, you can easily become a "Swift" in Linotyping, Monotyping, or Intertyping. Through a wonderful new system you can quickly train yourself at home in spare time.

New Thaler System not only includes complete course of quick-result home-study lessons but also the famous Thaler Keyboard, owned, patented, and controlled exclusively by us. This is the only keyboard endorsed and used by the Mergenthaler Co., and it is made with Linotype, Monotype or Intertype faces. Whether or not you are now an operator this system will quickly make you a "swift"—and all that it means.

Mail postal or letter at once for interesting booklet about this New Thaler System and our offer. Address

THE THALER SYSTEM

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Reduce the High Cost of Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

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The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED—SIMPLICITY—DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
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Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

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Manufactured in inch and half inch sizes
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We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

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*A Profit Producing
Bond Paper*

BOND

*for Economical
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LIKES and dislikes are sometimes hard to account for, but there's no mystery about the liking of printers and lithographers for Manifest Bond. They like it and buy it because it is a quality sheet at a quantity price—a paper on which attractive printing prices can be quoted without endangering either the printer's profits or his standing with his customers.

Manifest Bond contains a sufficient percentage of rags to give strength and crackle, the colors



are clear and clean, the formation even and the quality uniform. An exceptional paper for attractive and *economical* Letterheads, Billheads, Statements, Interdepartmental Correspondence and miscellaneous business forms.

Made in bright, clean white and a variety of attractive colors. The nearest of the distributors listed below can fill your orders promptly, from stock. A new Sample Book, now on the press, will be mailed on request as soon as ready.

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MANILA, P. I.—J. P. Heilbronn Co.
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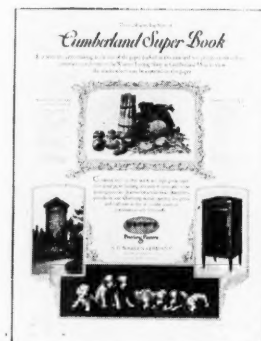
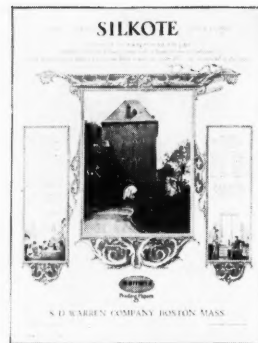
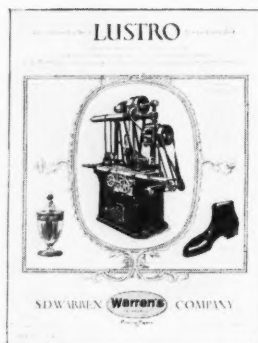
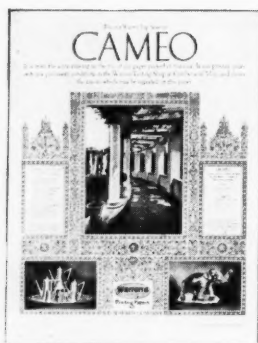
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PORTLAND, ORE.—Blake, McFall Co.
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MANIFEST BOND

*is made by the makers of
Systems Bond*



Please Mention THE INLAND PRINTER When Writing to Advertisers.



Stitches in Time

LET'S test our paper as soon as made, on presses right here at the mill." "O. K.," replied everybody.

That was years ago. It was a step that led to far-reaching effects in the "art preservative."

From every run of Warren's Standard Printing Papers, samples are cut and printed under ordinary press-room conditions. These are the Warren Top Sheets shown on this page. One of them is laid in every case of Warren's Standard Printing Papers.

If the Top Sheets come out O. K., we know that the run will print well if handled with ordinary care and intelligence. If they do not come out O. K., the run is stopped then and there, and the paper rejected.

That fact means something to the printer—his paper comes to him already tested by actual press-runs.

Besides this, Warren Top Sheets carry useful information about inks, plates, and other points of technique.

Just how far this mill-press test will lead, we do not know, but it is still leading. There is an interesting story just in our records of thousands of ink-results.

But two other definite results can be noted. We can serve the printing trade with more good paper per machine, because we have an automatic stop that prevents poor paper from getting in the field with a resulting high cost of poor work.



S. D. WARREN COMPANY
BOSTON, MASS.



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CHIEFTAIN BOND

**"NOTE THE TEAR
AS WELL AS THE TEST"**

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NEENAH, WISCONSIN

LOFT DRIED BONDS



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GLOBE
 ENGRAVING &
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 COMPANY

DESIGNING
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We Are Never Happier Than When Solving Some Electrical Problem for a Customer or "Prospect"

That's how we built our business
 and made



the standard by which so many American printers measure *all* motors.

And, in our personal, first-hand study of hundreds—yes, thousands—of printing plants during the past fifteen years have made ourselves *masters* of every conceivable printery power problem.

This specialized experience—not to be expected from makers of general purpose motors—permits us to figure out *economies* in original installation, and in plant operation that are fully appreciated, and widely recognized in the printing crafts.

As you know, we were the pioneers in developing a line of

PRINTING PRESS MOTORS

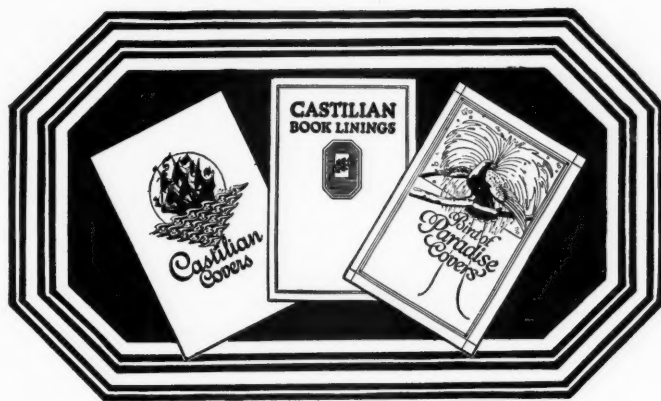
that give flexible speed control with alternating current electricity. They consume electricity only in proportion to press speed, and deliver both higher and lower effective speeds than any other motors.

Let us send an engineer, without cost to you, to make an expert survey of your plant, tell you what you can do to increase output and cut costs; and make suggestions that will be lasting benefit to you.

And let us put you on our free mailing list for our periodical bulletins.

KIMBLE ELECTRIC COMPANY
 635 No. Western Ave., Chicago

COLLINS "ULTRAFINE" COVERS



THE first impression a booklet or catalog creates—
is formed by the cover. Place a Collins ULTRAFINE
covered booklet in a man's hands and you have placed
your proposition before him in a way that commands
his attention and wins his respect

Let us send you the sample books shown above. They
contain actual samples of our "Castilian" Covers, "Castilian"
Book Linings (with the look and feel of fine Spanish leather)
and "Bird of Paradise" Covers (rich oriental colors, blended
and toned into beautiful effects).

Every printer, sales manager, and advertising man should
see for himself how a distinctive Collins ULTRAFINE Cover
gains that *first favorable impression* upon which the success
of a booklet depends.

Sold through recognized distributors in the principal cities



A. M. COLLINS MFG. COMPANY
PHILADELPHIA, U. S. A.

Makers of "Ultrafine" Coated Cardboards and Cover Papers

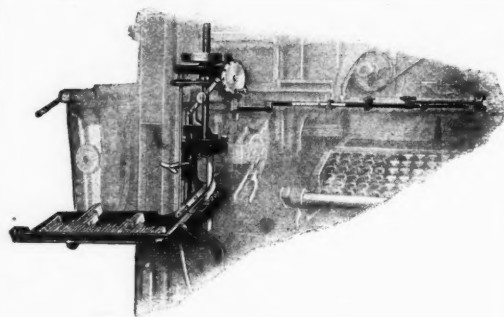
Train Now For a Better Job

THE Minneapolis School of Printing trains men to become expert tradesmen. Hand composition, linotype composition, presswork, estimating, taught by correspondence. A high-grade training that will fit you for a better job.

Write for information to

THE MINNEAPOLIS SCHOOL OF PRINTING

659 Vanburen Street
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THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago

THE BUSINESS PRINTER

A UNIQUE printers' publication weekly, totally different. No long articles, but pithy, pointed and full of snap and go.

Some printers say it is worth its weight in gold.

It is edited by Mr. R. T. Porte and Mr. Geo. E. Wray—what more could be asked.

A sample copy of this important part of the Franklin Printers' Service sent upon request.

PORTE PUBLISHING CO.
R. T. Porte, President
SALT LAKE CITY, UTAH

Selling by the Printed Word

is the name of a Course of Instruction that is being conducted now in THE PRINTING ART magazine by

Robert Ruxton

who is generally conceded to be the premier advertising-selling copy writer of America.

¶ In addition to an exposition of his principles for writing the kind of copy that builds the business, gets the orders, and brings the cash, Mr. Ruxton comments, in every issue, on current advertisements, and under the head of "Advertisements Criticised" says some very helpful

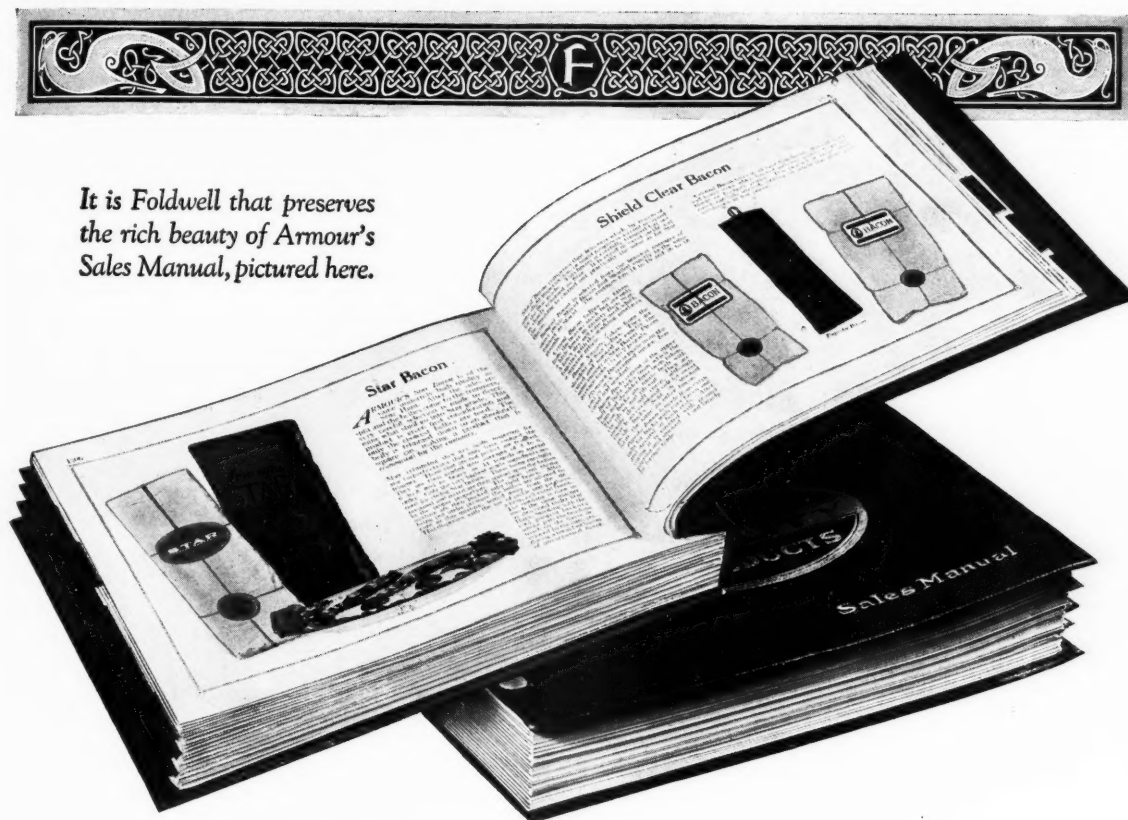
and sometimes surprising things that all business men should know.

¶ THE PRINTING ART is "somewhat different" from other periodicals in the "graphic arts" field. Every issue contains beautiful specimens of reproductions in full color, tip-ins, as well as a wealth of valuable ideas, available through no other source.

¶ The Business Man, the Printer, Engraver, Advertising and Sales Manager all need THE PRINTING ART every month. Write for details.

Subscription . . . \$4.00 a year; 40c a copy
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THE PRINTING ART
PUBLISHED BY THE UNIVERSITY PRESS
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*It is Foldwell that preserves
the rich beauty of Armour's
Sales Manual, pictured here.*

See What You Can Do With Foldwell

STUDY the illustration above. Notice the bulk of this loose-leaf sales manual which numbers 1500 pages. Think of the many times it is referred to — opened and closed — thumbed back and forth.

Does it occur to you that only the durability of the paper on which it is printed preserves the attractiveness of this book and its beautiful illustrations?

You, too, can produce remarkable

catalogs, booklets or broadsides by printing them on Foldwell. And you will find the deepest satisfaction in the lasting attractiveness of pieces so printed.

It will pay you to use Foldwell. For it is the only paper manufactured by the formula in which exquisite printing surface is combined with perfect folding qualities and rugged durability.

See for yourself what you can do with this paper. Send for samples of stock.

CHICAGO PAPER COMPANY, Manufacturers

Department A, 805 South Wells Street, Chicago

Distributors
in all
Principal Cities

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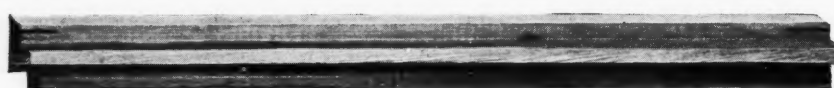


Coated Book
Coated Cover
Coated Writing

Please Mention THE INLAND PRINTER When Writing to Advertisers.

121

**CAST
RIBLESS
AND
LOW
SLUGS
ON YOUR
LINOTYPE**



Make Your Machine a Slug and Rule Caster

No Special Molds Required: Outfit Costs Only \$10.00

By means of our Low Slug Matrix Slide and our non-grooved, bevel-edged, self-adjusting Mold Cap Attachment you can cast your low blank slugs and non-ribbed rules or borders, same as typefounders, on your Linotype or Intertype, just as easily as you recast ordinary rules from matrix slides. The outfit is so simple (can be attached in one minute) that it **PAYS FOR ITSELF IN A FEW HOURS.**

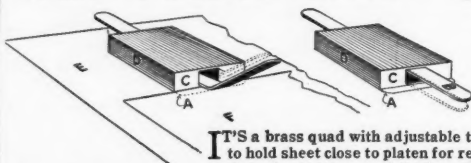
Price: 6-pt. 30-em Low Slug Slide, up to 9-pt. Mold Cap, and one pair of Even Thickness Liners, \$10.00.

Write for more details. Ordering state whether outfit is to be used on Linotype or Intertype.

THE NORIB COMPANY

132 West 31st Street, New York

The Tucker Guide for Platen Press



Price per set of three

\$1.00

Extra Brass Tongues

25c per doz.

Postpaid to any address in U.S.A.

IT'S a brass quad with adjustable tongue to hold sheet close to platen for register work and most successful where Miller Automatic Feeders are used.

Has a short lip on one end to prevent sheet slipping under guide; cut a short slit in top sheet and insert lip, use glue to hold guide in position.

1443 Blake St. **P. A. TUCKER** Denver, Colo.

New and Rebuilt Machinery

We manufacture Reliance Lever Paper Cutters, Model Ink Fountains for Gordon Presses, Hart Pony Fountains, Gordon Press Web Feeders, Cylinder Press Form Lifts, Special Machinery, Safety Guards for all kinds of Printing Machinery.

We are dealers in Rebuilt Printing Machinery. We take down, move and re-erect printing machinery. We rebuild Printing, Book Binders' and Box Makers' Machinery.

All repair parts for Colt's Armory Presses, Laureate Presses and Chandler and Price Presses carried in stock.

THE PRINTERS' MACHINE WORKS

130-132 S. Clinton St., Chicago

Save on Your Roller Bill

Noe-Egul

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

MORGAN EXPANSION ROLLER TRUCKS

The only practical device on the market for the equalization of roller diameters.

50% Saved on Rollers

Des Moines, Ia.

May 24, 1920

Gentlemen—Please send us at once one set of Roller Trucks for our new 12x18 C & P press. We have this equipment on all of our other presses and can not get along without them on the new one.

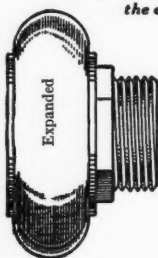
Spencer-Williamson Ptg. Co.

They Expand—They Contract and are Noiseless.

Ask your dealer or send direct to

MORGAN EXPANSION ROLLER TRUCK CO.

6552 Hollywood Blvd., Los Angeles, Cal.

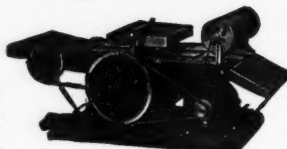


The Do-More Automatic Process Embosser

Printing and Embossing

with
**IMPROVED
MACHINES**

that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Typo-Embosser is Our Improved Process Embossing Machine.

With double heater will take any size of stock up to 12 inches wide.

Write for our booklet No. 10 today.

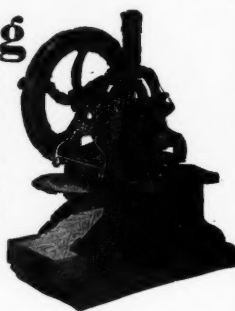
Automatic Printing Devices Co.

Patentees and Manufacturers

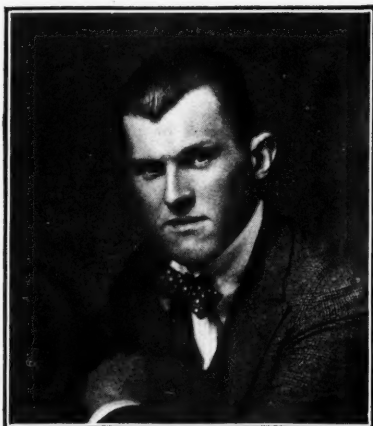
Second and Minna St., San Francisco, Cal.

**TERRITORY
NOW
OPEN**

**WRITE
FOR EXCLUSIVE
AGENCIES**



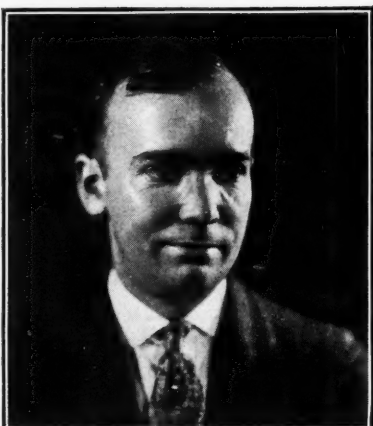
The Automatic Card Printing Machine



1st Prize Winner
MAURICE DAY
Damariscotta, Maine



2d Prize Winner
GARADA CLARK RILEY
Chicago, Ill.



3d Prize Winner
LEE MERO
Chicago, Ill.

Sunburst

Prize Cover Design Awards

The Committee's Verdict

ON September 1st, the Committee of Awards appointed by the American Institute of Graphic Arts, met in the New York Printing Crafts Building and viewed the display of catalog cover designs submitted on Sunburst Cover Paper. After careful deliberation, they made the following awards and recommendations:

FIRST PRIZE \$1,000 MAURICE DAY
SECOND PRIZE \$200 GARADA CLARK RILEY
THIRD PRIZE \$100 LEE MERO

12 PRIZES OF \$25 EACH TO

| | |
|-------------------|----------------------------|
| CURTISS SPRAGUE | WILLEM DIEPERINK-LANGEREIS |
| MARIE A. MONIZ | JOHN W. SHEERES |
| WILLIS SHOOK | LINA M. LANE |
| RAYMOND E. HILL | W. J. SCOTT |
| HELEN F. WESBROOK | HARRY E. PRATT |
| ARTHUR KEELOR | J. PAUL VERREES |

In addition to the 15 Prizes, the Judges recommended that Honorable Mention be made of 8 other designs submitted by the following artists:

HONORABLE MENTION

| | |
|--------------------|---------------------|
| JOHN D. ROSS | RAYMOND P. STICKNEY |
| REGINALD B. MELLER | CARL A. WALBERG |
| LE ROY H. APPLETON | ANNE LEE |
| C. C. WILLIAMS | MARIE E. BLANKE |

The Committee reports that they were very agreeably surprised at the wonderful collection of Cover Designs submitted on Sunburst Cover Paper, the quality of the work being far above anything which they had anticipated.

At a later date the designs will be hung for public exhibition at the National Arts Club in New York City.

NOTE.—The 15 Prize Designs will be reproduced by 4-color process in the near future, and will be shown in this publication. Watch for the display.

Hampden Glazed Paper & Card Co.
93 Canal Street, Holyoke, Mass.



Did the Cut Strike You?

Well, wouldn't unique cuts, especially in two colors, make *your* printing more valuable, help your customers and build up your business on a solid basis?

THE HERRICK CUTS (Copyrighted)

are artistic and have a striking individuality that catches the eye. We have a big variety and offer them at low prices. Just ask us to tell you more. We are the sole owners and handle our own sales. Six books for 25c same to be refunded on first order.

SCHROEDER BROS. COMPANY
Electrotypers, Nickeltypers, Engravers
120-126 West Polk Street Chicago, Ill.

KRAUSE "YR" UNIVERSAL MACHINE

A Little Bindery in itself

WILL DO ROUND CORNERING-PUNCHING-
EYE-LETTING-THUMB-HOLES-INDEX
CARD CUTS-ANGLE CUTS ETC.
A GOOD AND SMALL INVESTMENT
FOR EVERY PRINTER AND BOOKBINDER.
LARGE STOCK-PROMPT DELIVERY.

HOFFMANN TYPE & ENGRAVING CO.
114-116 E. 13th ST. NEW YORK CITY.



Quality Business Cards

There is profit for you in Wiggins Peerless Book Form Cards. Not only because your customers are always satisfied, but because the high quality of work brings other business.

We supply the scored cards in blank form to be printed in your own plant. With our lever binder case these scored cards are held firmly in place without binding. Easy to sell. Large profits all 'round. Send for sample and prices today.

THE JOHN B. WIGGINS CO.
Engravers, Die Embossers, Plate Printers
1104 S. Wabash Ave., Chicago

WIGGINS
Peerless
Book Form **CARDS**



GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.

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1535 S. Paulina Street, Chicago

New York Office:
220 West 42d Street

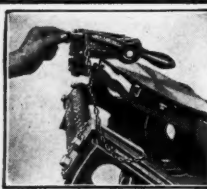
MODERN PRESSWORK

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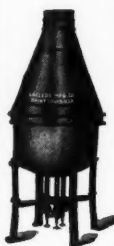
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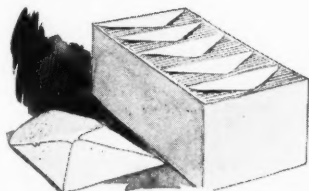
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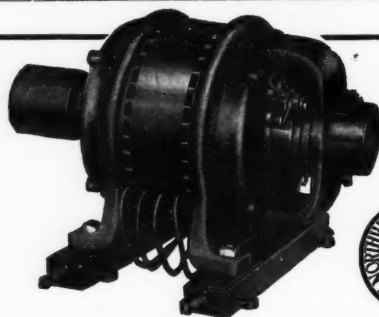
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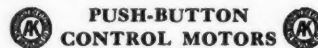
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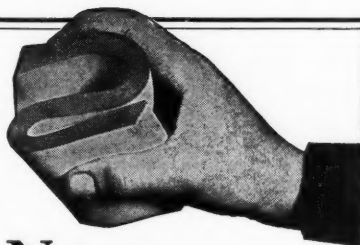
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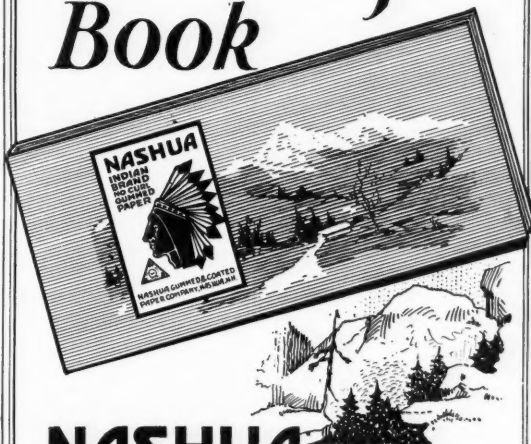
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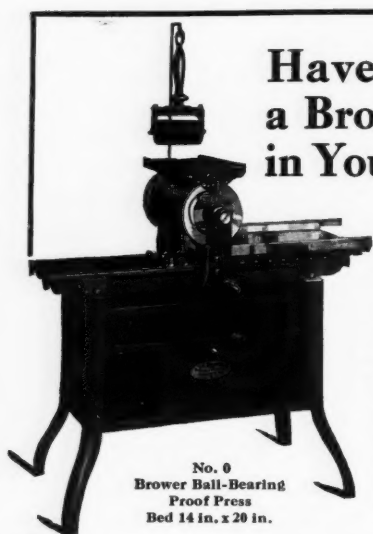
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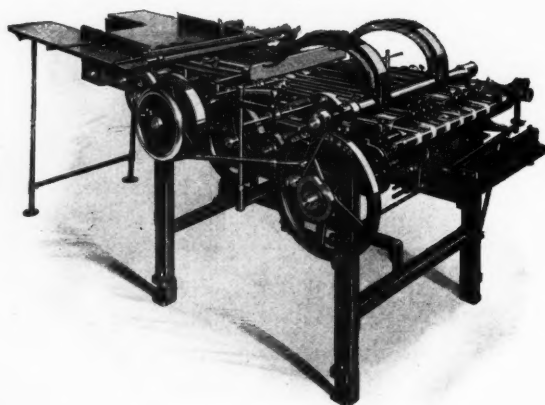
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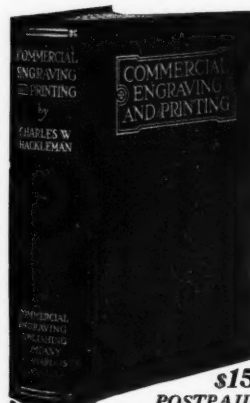
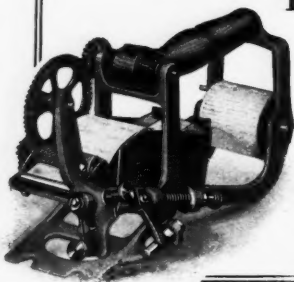
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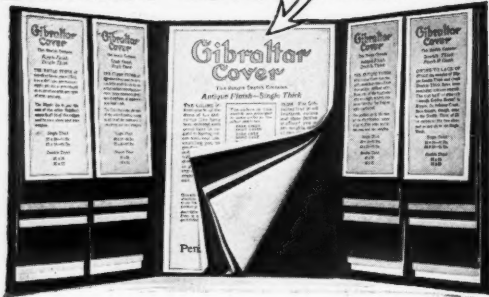
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How easy to alter a check on plain paper!

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But the moment acid, eraser or knife is applied to National Safety Paper a glaring white spot is produced, instantly exposing the fraud.

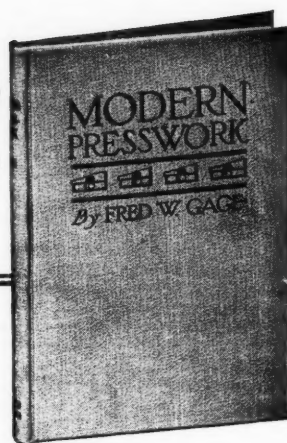
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138 pages.
Size, 5½x7½.
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A Book for Operators and Machinists—

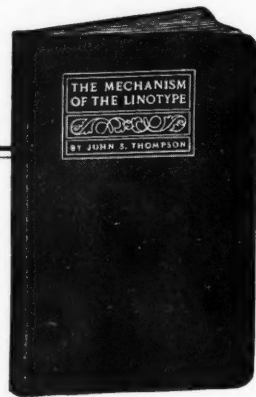
—by JOHN S. THOMPSON

Author of—

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"The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents.

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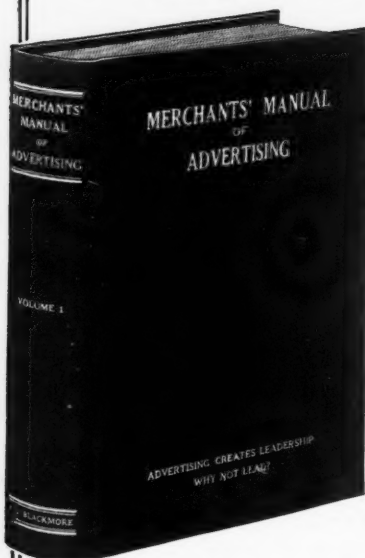
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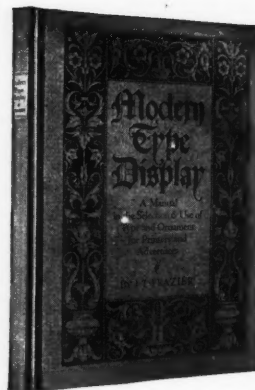
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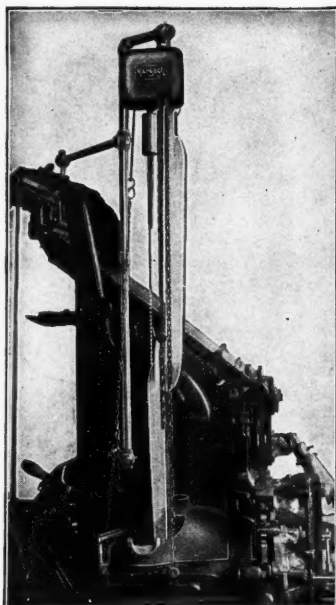
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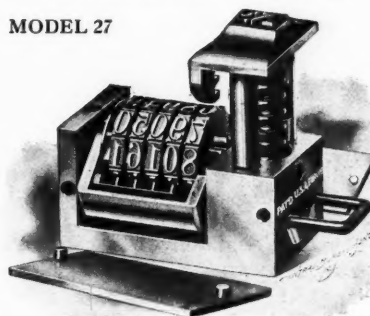
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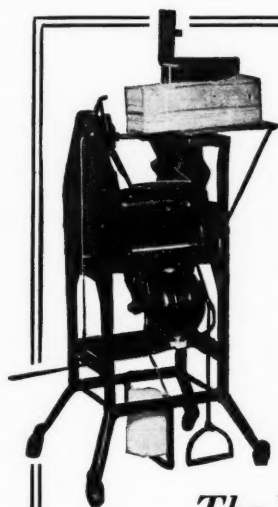
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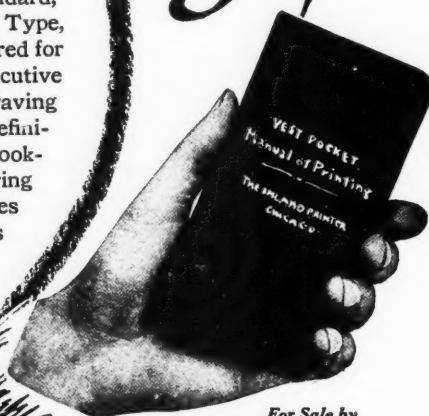
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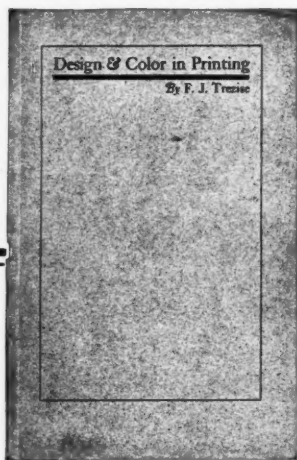
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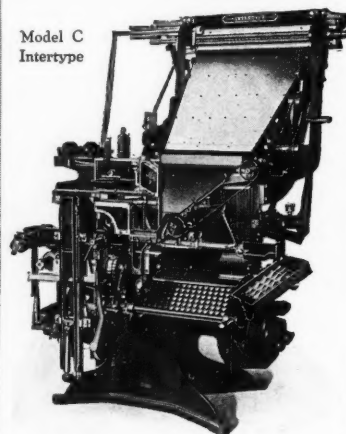
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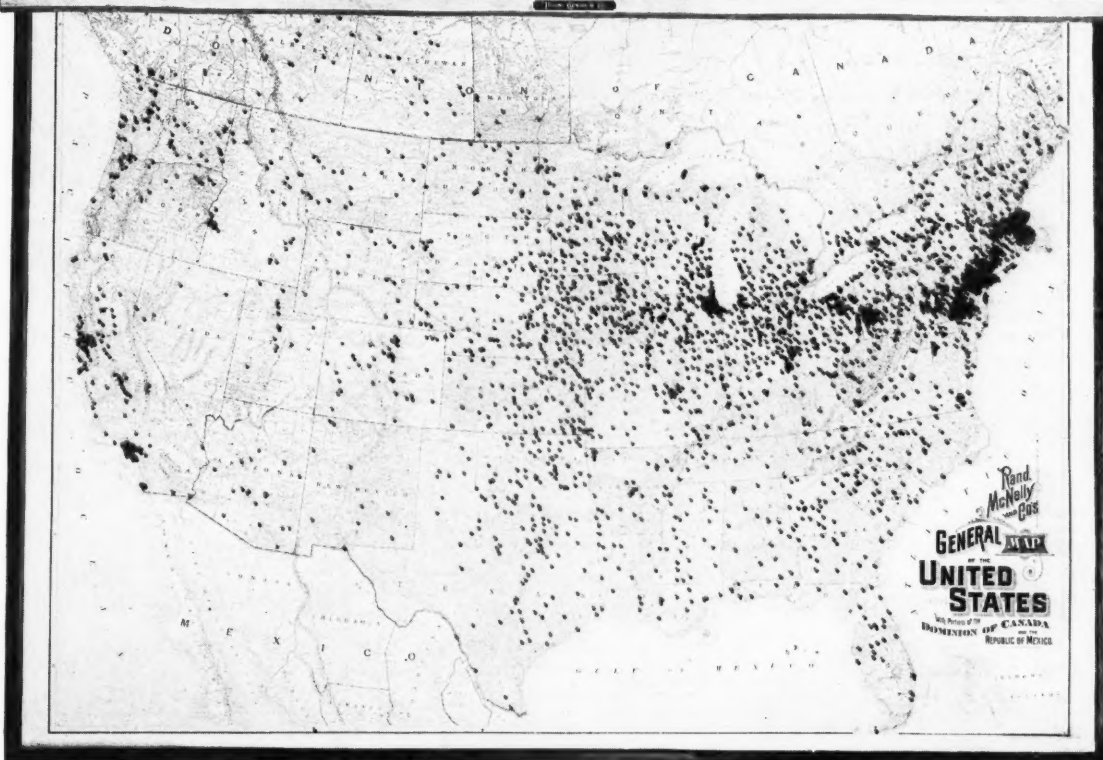
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THE INLAND PRINTER

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ELDON H. GLEASON, Advertising Manager, 632 Sherman Street, Chicago, Ill.

CHARLES R. BEERS, Eastern Representative, 41 Park Row, New York City

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Plan to attend The Springfield Direct-Mail Convention

The Convention of the Direct-Mail Advertising Association and its affiliated organizations, the Association of House Organ Editors and Better Letters Association, which is to be held in Springfield, Massachusetts, is the official annual meeting of the most important buyers and users of direct advertising. The first separate convention was held in Chicago in 1918; the second, the following year in Cleveland; and the third, last Fall in Detroit, with increasing interest each succeeding year.

The Association is an accredited department of the Associated Advertising Clubs of the World and The Convention has been officially endorsed by the executive committee of the United Typothetae of America.



The membership embraces the foremost advertisers of the country, including manufacturers, wholesalers and retailers. It is in no sense an organization of companies interested exclusively in the mail order business; on the contrary, its membership consists of advertisers who merchandise their products in many different ways.

Educational exhibits by the leading lithographers, printers, paper makers, direct-mail specialists and allied industries.

For further details, copy of program when ready, and other interesting information, address us direct or write to THE PUBLICITY CLUB, SPRINGFIELD, MASS., Postoffice Box 1061.

This space donated by

Z. & W. M. CRANE, Dalton, Mass.
U. S. A.

October 25 - 26 - 27, 1921

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How About the Three S's?

(Seeing Something at Springfield)

SPRINGFIELD, MASS.

Has the

FOURTH ANNUAL INTERNATIONAL
CONVENTION AND EXPOSITION *of the*

Direct-Mail Advertising Association

INCORPORATED

with which is affiliated The Association of House
Organ Editors *and* Better Letters Association

OCTOBER 25, 26 and 27, 1921

It Will Pay You to Attend

J-M-Huber

Manufacturer

Dry Colors, Carbon Black, Varnishes

PRINTING INKS

New York, 65-67 West Houston Street

SERVICE BRANCHES

| | | | |
|-----------------|-----------------------|--------------------|---------------------------|
| BALTIMORE..... | 425 South Hanover St. | OMAHA..... | 606 South 13th St. |
| BOSTON..... | 133 Pearl St. | PHILADELPHIA..... | 263 South 10th St. |
| CHICAGO..... | 732 Federal St. | ST. LOUIS..... | 113 Vine St. |
| CINCINNATI..... | 424 East 8th St. | SAN FRANCISCO..... | 418 Clay St. |
| TORONTO..... | | | 366-378 Adelaide St. West |

FACTORIES

| | | | |
|-----------------|----------------|--------------|-------------|
| BROOKLYN, N. Y. | BAYONNE, N. J. | DOLA, W. VA. | SWARTZ, LA. |
|-----------------|----------------|--------------|-------------|

HUBER'S COLORS IN USE SINCE 1780

Everything for the Composing-Room

produced just as needed on the Linotype
with the economy of the slug
and the resources of LINOTYPE TYPOGRAPHY

LINOTYPE DISPLAY

Display Type

LINOTYPE BODY

Body Type

LINOTYPE BORDERS

Borders

Leads and Slugs

MORE THAN 48,000 IN USE
TRADE **LINOTYPE** MARK
THE MACHINE THAT LASTS

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street

BROOKLYN, NEW YORK

